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January, 1903

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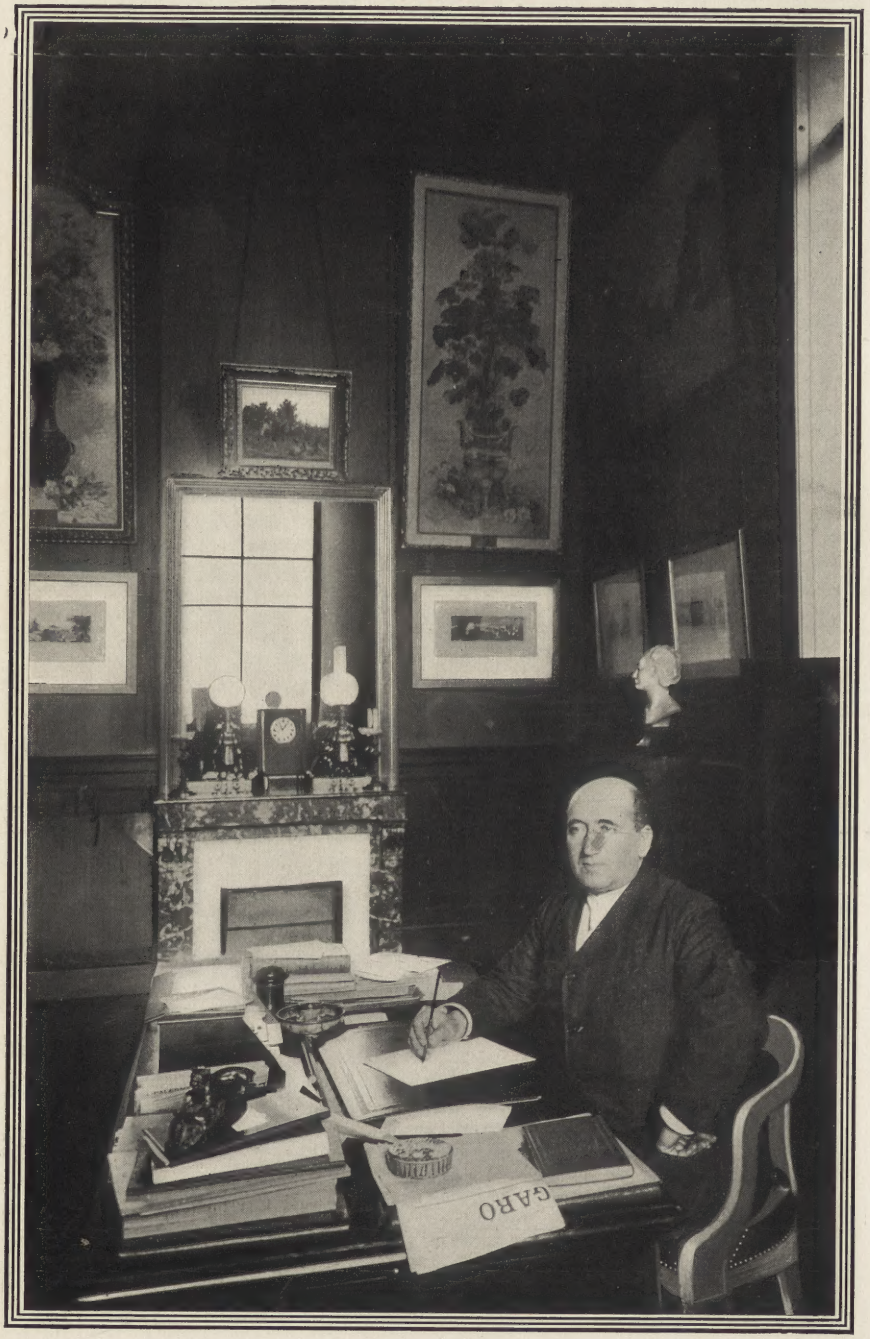
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M. CHARLES FROMENTIN.
Curator of the Galliéra Museum, Paris, France.

The
Architectural Record.

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THE GALLIÉRA MUSEUM, PARIS.

THE writer of this article feels a certain amount of delicacy in approaching the above subject as he will have to speak of a museum, the organization of which was entrusted to him and about a building of which he has the care and responsibility. It would therefore be difficult for him, under the circumstances, to be severe in his criticisms, and it is also slightly embarrassing for him to praise unreservedly many of the things which are praiseworthy.

The history of the Galliéra Museum does not date back very far. Its foundations were laid on the 28th of May, 1879, and on the 27th of February, 1894, this fine piece of architectural work was completed. The name given to this Museum necessitates some explanation with regard to the thoughtful generosity of its founder.

As everyone knows the name of the Duchess of Galliéra is synonymous with generosity, munificence and kindliness. Married to a man who was enterprising and daring in the extreme, belonging to a wealthy Italian family, and who had acquired a collossal fortune for some public work in Genoa, the Duchess of Galliéra had a passion for doing good. The title of Duchess, which she had received from the King of Italy as a recompense for services rendered by her husband to his country, did not turn her head in the least. She remained just as natural, simple-minded and kind-hearted as ever, and after the death of her husband her one idea was to consecrate the immense fortune which she possessed to doing good. Within a few years various charitable institutions were founded by her in Paris and its environs. She established almhouses for the aged and poor, and her orders to the architects she employed were always that the building should be comfortable and beautiful. She was a true lover of letters and of art, and it occurred to her one day to make a present to the City of Paris.

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MAIN DOOR OF THE INTERIOR COURT.

Galliéra Museum. M. Ginain, Architect.



THE PERISTYLE.



THE FRONT ON THE SQUARE.

Galliéra Museum.

M. Ginain, Architect.

She sent for one of the most celebrated architects in France, M. Ginain, Member of the Institute, and made known her wishes to him. She owned a great deal of land between the Trocadéro and the Champs Elysées and she had decided to build there a musuem, which should be at the same time a veritable palace.

"Prepare some plans for me," she said to the architect, "I am going to endow Paris with a monument which shall be an honor to the city." M. Ginain began at once to study the question and, as the Duchess gave him unlimited time and credit, he decided to go to Italy, hoping to get some inspiration from the master pieces of Italian architecture for the future edifice. It was in this way that the Galliéra Palace was built. The work took more than fifteen years, but every part of it was executed with first-class materials, and with infinite care. It is easy enough to describe the building, the entrance to which is No. 10 Rue Pierre Charron, one of the richest and most frequented streets of the capital.

A monumental gateway of wrought iron opens on to a semi-circular court of perfectly harmonious aspect. To the right and left are colonnades of very pure outline. There is no doubt but that this court inspired the architect of the Petit Palais, constructed in the Champs Elysées for the Exhibition of 1900, and which is soon to be transformed into another museum for the City of Paris, as this same court, with the addition of pools and fountains, is to be seen around the Petit Palais. In the centre of the entrance court is an imposing glass door of bold proportions, six metres wide by ten metres high. To the right and left are two other entrances at the end of the circular colonnade.

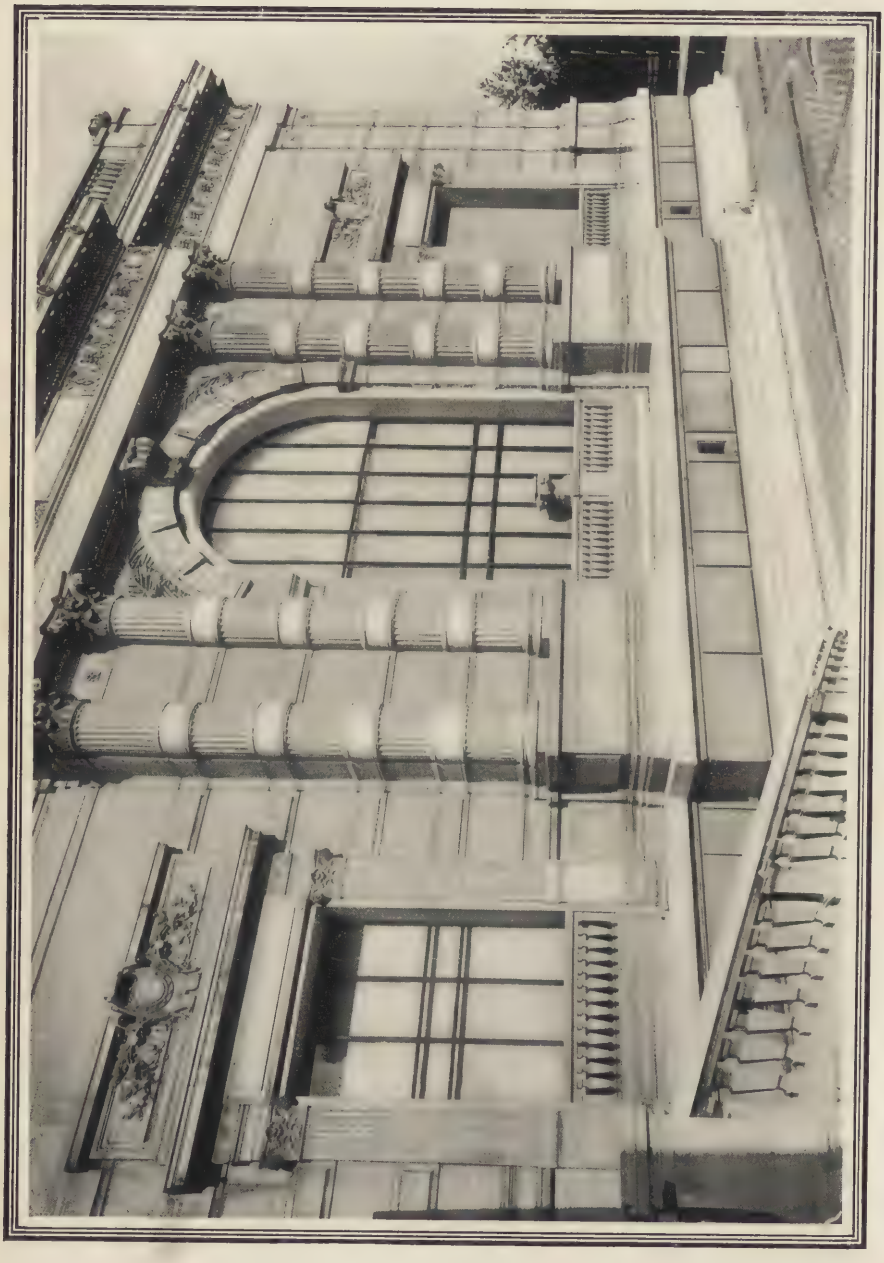
Next comes the vestibule of the Museum. The floor is of rich mosaic, and the arches form, according to the opinion of competent judges, a perfect masterpiece of architectural execution. The visitor on entering invariably stops on the threshold charmed by the beauty of it all. White statues, emerging from massive verdure, lend to this part of the building a sort of fascination. The marble figures here seem to live, and have nothing of the stiff and commonplace appearance which they have in other galleries. In the background is the sumptuous doorway which leads into the chief room or *salle d'honneur*. Above the doorway and along the cornice is a niche in which, in a few months time, in accordance with the formal wishes of the Municipal Council, the bust of the Duchess of Galliéra is to be placed. The door which leads into the *salle d'honneur* is of massive mahogany, wonderfully carved. An immense stained glass window in the ceiling gives an admirable light such as artists revel in, not a strong crude light, but softened by subdued tints which show up, as in relief, the objects on view. It was in this room that the recent exhibition took



THE INTERIOR COURT.

M. Ginain, Architect.

Galliéra Museum.



ONE SIDE OF THE FAÇADE.

M. Ginain, Architect.

Galliéra Museum.



PROTECTION AND THE FUTURE.

Statute in the Peristyle of the Galliéra Museum. Sculptor, Icard.



A CORNER IN THE VESTIBULE.

A CORNER IN THE HALL FACING THE SQUARE.

THE MAIN HALL.

Galliéra Museum.

M. Ginain, Architect.



A TYPICAL EXHIBITION ROOM.

M. Ginain, Architect.

Galliéra Museum.

place of that incomparable collection of specimens of modern bookbinding, which was so highly praised by the press of the whole world. The walls of this room, which are very high, are hung with wonderfully beautiful tapestries belonging to the City of Paris. There are tapestries from the Gobelins, from the Louvre, from Brussels and from Beauvais, masterpieces of which the Galliéra Museum has every reason to be proud.

There is, besides all these treasures, a decorative panel of great beauty, which I would not upon any account neglect to mention. It is the favorite piece of work of the great French painter, J. C. Cazin, who died a short time ago. The title of this work is "*Souvenir de fête,*" and it represents, as seen from a high place Paris illuminated at night for some national rejoicing. The wish of the great artist was that his chef-d'oeuvre, which has been so universally admired, should always remain in the *salle d'honneur* of the Galliéra Museum and this wish will be scrupulously obeyed. The Municipal Council of Paris, at the urgent request of the widow of the artist, his son and myself, as curator of the Museum, decided that this *Souvenir de fête* should always remain in the Galliéra Palace. Two openings on each side of the *salle d'honneur* lead into another large room running parallel with it, and lighted by three wide bay windows opening on to a garden. The principal façade of the Palace is on this side. Three colossal statues by Cavelier, Thomas, and L. Cogniet act as sentinels. They represent Painting, Sculpture and Architecture. The façade, of which we give an illustration, is of equisite simplicity and elegance. It is accompanied, as an off-set, by two wide flights of steps from the top of which is a colonnade, the architectural character of which harmonizes to perfection with the ensemble of the building. To complete my description I must mention two side rooms in the interior of the Palace, and a square room which faces the curator's study in the vestibule.

Such is in brief the description of the interior of the Galliéra Museum. I must now mention what it contains, and also speak of the rôle it is destined to play in the artistic movement of our time. The Galliéra Museum is a museum of modern industrial art and the opinion of all those who have visited it, and who are acquainted with the principal museums of Europe, declares that there is nothing to equal it anywhere, not even in London, which nevertheless possesses one of the most interesting of museums—that of Kensington. For a long time it had been my dream to make of the Galliéra Palace a home for art-workers. Up to the present day only painters were treated with consideration and respect, while the artist in wood, iron, pewter and jewelry was always placed in an inferior rank. Sooner or later a reaction was bound to take



SOUVENIR DE FÊTE.

Decorative panel in the Galliéra Museum. J. C. Cazin, Painter.



Exhibition Room for Sèvres Work.

Galliéra Museum.

A Corner in the Furniture Room.

Room Containing the Book Covers.

Room containing objects by the pupils in the Paris art and professional schools.



SHOW CASE.

Galliéra Museum. Designer, Carabin.



CASKETS IN THE GALLÍERA MUSEUM.

The upper one is in translucid enamel and is designed by Armand Point. The lower one is silver and is designed by Barré.



VASES IN THE GALLIÉRA MUSEUM.

The one in the upper left hand corner is designed by Jean Baffier; that in the upper right corner by Gallé; that in the lower left corner by T. Richard, and that in the lower right corner by O. Barré.



CAMEO.

Galliéra Museum. Designer, Tonnelier.



MARBLE POLYCHROMATIC BUST.

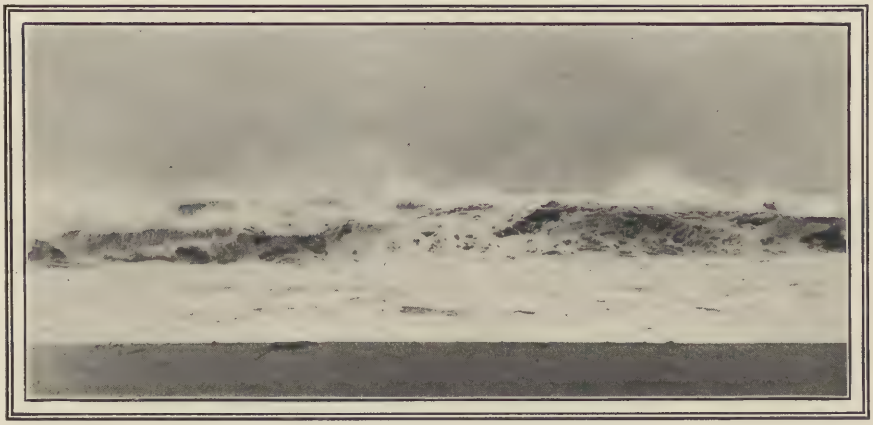
Galliéra Museum. Designer, Moncel.

place against this injustice, and the Galliéra Museum can take some credit to itself for having helped in the reaction. The Municipal Council of Paris gave encouragement and protection to art workers and it was in this way that I had the satisfaction of seeing the Galliéra Palace open its doors to the manifestations of industrial and modern decorative art. I was well supported by the official Commission, which held its meetings at the Hotel de Ville, and I am most grateful to Councillor Quentin Bauchart and to Councillor John Labusquière for having seconded my efforts with their influence and authority. It would only be irksome to the reader for me to give a list of all the objects of art to be found in the Galliéra Museum, some of which belong to the Museum and others to the artists who exhibit them. All of them represent as samples chosen by a jury, modern industrial art in all its various forms. From Alexandre Charpentier's medals, Carabin's furniture to the jewelry by Lalique—everything is to be found here. The great manufacturer of Nancy, Emile Gallé, is represented by a glass case which contains marvels of his art. The national manufactory of Sèvres also wished to participate in this permanent art fête, and I considered it my duty to reserve a room specially for these exhibits. The technical Municipal Schools of the City of Paris exhibit the best work of their pupils in the Galliéra Museum in a room set apart for them. Visitors to the Museum must give up several hours if they wish to study in detail all the treasures of art accumulated here. Such then is the history of the Galliéra Museum, which at present is one of the most live and one of the most frequented of all the Museums of Paris. Art workers who bring their work here are never discouraged as in former days; they know that they are coming to a most hospitable roof, and it is one of the great pleasures of my office to be able to prove this to them every day.

Ch. Fromentin.

Director Musée Galliéra, Knight of the Legion of Honor, Editor, Magasin Pittoresque





SUMMER HOMES AT EAST HAMPTON, L. I.

PROBLEMS of housing for the summer the dwellers in a great city who cannot afford expensive country homes are met and solved in various ways among the hills and by the sea. If anywhere in our land architecture has a national touch, if any class of buildings emanates directly from the people, the homes built by families of moderate means in the country must show that touch and spring from that demand.

In the city there are too frequent tyrannies of custom, too many limitations as to space. In those of greatest size like New York and Chicago, people of moderate means do not build their houses any more but lease or buy them ready-made. The rich depend on architects who are striving to introduce some fashion, which they have found in books or which they have learned to admire during their years of study abroad. The shelter, the envelope for the family that is to be a home does not represent the real needs of that family, often is not suited to its comfort. But the country house is less beneath the tyranny of the architect. When magnificent fees can be had for erecting apartment houses and "sky-scrapers" in the city, a country home is scarcely worth the trouble it gives him. So the work is left to beginners and country builders, who in simple fashion carry out the actual needs of the family.

Thus it comes about that a comparatively humble and unpretentious class of buildings reflects the tastes of those who cannot be called wealthy. If they are sober folk and still in that stage of art culture when they fear to use colors, their summer homes will be somewhat austere and monotonous. If they are democratic, frank and aboveboard, they will not hide their homes behind high fences



VILLAGE STREET, LOOKING NORTH.

East Hampton, L. I.



VILLAGE STREET, LOOKING SOUTH.

East Hampton, L. I.

and walls, or endeavor to keep others away by all those repellent signs, with which people who cry "aloof" placard their premises. And if they are furthermore somewhat given to gregariousness, the tendency to crowd their villas rather closer together than is quite consistent with a full enjoyment of country life will be shown by relatively small grounds about their houses and the characteristic appearance of golf clubs and tennis courts within easy reach.

East Hampton on Long Island is a place where this kind of home can be studied with advantage. It has the traits mentioned. Professional men, merchants, artists and writers have chosen this end



VILLAGE POND AND GRAVEYARD.
East Hampton, L. I.

of Long Island, owing to its remoteness and beauty, a beauty that does not challenge instant admiration by scenery on a colossal scale, but on the contrary, wins its way to one's heart quietly—as is apt to be the case with lands which are comparatively flat, over which there seems to hang an unusually ample expanse of heaven that is ever calling attention to the panorama of the clouds. A line of wooded hills on the one hand, a low undulation of dunes on the other; here a glimpse of lake or pond, there the blue of ocean served up between two sand hills, as in a bowl; here a wedge of wind-clipped trees hiding a village street, and yonder a long vista

of arable lands, pastures and salt marshes—there is the landscape in and near East Hampton!

The charm of this scenery is not easy to define, but persons of very different character bow to it. There is a very un-American absence of snap and restlessness in the air. One walks slower instinctively and turns contemplative. Smoothing out wrinkles and inducing sleep, it affords the best antidote to the uneasiness and flutter of city nerves. East Hampton is a place where the pressure of anxiety relaxes and the most strenuous begins to dream, where the formalities of intercourse tend to disappear and people neither labor to entertain nor ask for the excitements of fashionable or



ANOTHER VIEW OF THE VILLAGE STREET AND GRAVEYARD.
East Hampton, L. I.

merely vulgar seaside resorts. The landscape itself, with its long restful level, is a sedative and disposes one to dreams. And it is rare to find city folk building with so much feeling for the landscape as one observes in East Hampton, though, perhaps, that is not saying much. The simplicity and sobriety of the scenery appear to have influenced the architecture. Something, of course, is due to the fact that economy has been the order of the day; but that is not the only reason. Many of the summer visitors could have had more costly homes, had they wished; but they felt that the spirit of the place was all for simple living and with excellent taste conformed to the rule. Indeed the only fear that seems to

haunt the summer folk in the old camping ground of the Montauks is a speculation whether the time may come for the advent of those who build great places and try to out-do their neighbors in luxury, thus gradually destroying the informal, easy-going life by the sea which still puts East Hampton apart from many other less fortunate watering places.

A prevailing type of summer home is a smallish frame dwelling shingled, without paint or stain, having a deep porch cut out from the ground floor, or, to put it the other way, the second floor brought forward over the porch. They are houses that cost from $8,000 to $12,000. Often there is no stable or barn. They are al-



THE COTTAGE OF JOHN HOWARD PAYNE.
East Hampton, L. I.

most without exception simple developments, not from the colonial manse, but from the colonial country dwelling of wood, only the dwelling is generally more liberal in porches and loggias than the early settler's house, as befits the home that is for summer only. In the interest of economy is the absence of paint; for if the materials are good, the surface of the shingles, in the second or third year, takes a fine silvery tone of gray. Regarded individually, these unpainted shingles have their own beauty, but one objection is that after a number of years the shingles grow blacker and blacker and also that a cluster or village of houses which have been neither painted nor stained presents a gloomy look. This,



COTTAGE OF F. H. DAVIES.

East Hampton, L. I. J. G. Thorpe, Architect.



COTTAGE OF DR. SOLLEY.

East Hampton, L. I. J. G. Thorpe, Architect.

however, will take care of itself; for as their numbers increase, individual builders will assert a love for stronger color and by the introduction of half-timber and stucco buildings will lighten this depressing note.

The character of East Hampton's unpretentious architecture owes a good deal to the taste of Mr. J. Greenleaf Thorp, a young architect who built himself a timber and stucco cottage in the village and afterwards designed a score or more of the later cottages. One of his simplest yet most successful efforts is the house for Mr. E. Clifford Potter near the bathing beach. Another well-propor-



HACKSTAFF HOUSE.

East Hampton, L. I. J. G. Thorpe, Architect.

tioned frame house is that of Mr. Hackstaff. The ample porches are not exaggerated; the façades are not broken up so as to worry the eye; the interiors are very simple but comfortable. A handsome villa, something more than cottage and less than manse, is the Quackenbush house after designs by Mr. Cyrus Eidlitz. Agreeable to the eye, charmingly distributed as to interior is that of Mr. Lorenzo Woodhouse, and one of the ornaments of the village street is ivy-clad "Millfield" owned by Mr. Manson.

These houses and a dozen more which it would be tedious to enumerate have the great merit of being as much the creation of the owner as the architect, the two working together within nar-

row limits and producing something that fits the family exactly. The margin of decorative features is very small, so that these villas are less like works of the fine than the useful or industrial arts. The opposite is seen in a thousand towns of the United States, where the so-called Queen Anne cottage or villa is rife, architecture full of senseless quirks and cheap decorations; restless gingerbread architecture which does not stand the weather. Here we have, on the contrary, something almost severe, softened to be sure by the rapid growth of rose vines, ampelopsis, clematis and honeysuckle, to all of which and to their congeners the smooth moist air of Eastern Long Island is benignant.

East Hampton has the great advantage of spreading from a



HOUSE OF THE REV. JOHN PAXTON.

East Hampton, L. I. J. G. Thorpe, Architect.

nucleus which is itself a lovely bit of landscape architecture, all the more beautiful for being unpremeditated. The half mile of broad village street with its pond and old graveyard and tall flagstaff erected when the village became two hundred and fifty years of age, its plain brown Congregational Church, the village hall and library containing one of the oldest houses of brick, the two windmills grinding corn in their venerable old insides as of yore—these add each its quota to the effect. But after all, more than anything else, the village street owes its character to the elms and other trees planted by a generation that had forethought for their grandchildren. The curves of foliage, the solid masses of tree-tops offer delightful vistas, ended it may be by a turning sail. As one passes



HOUSE OF E. C. POTTER.

East Hampton, L. I. J. G. Thorpe, Architect.



HOUSE OF E. C. POTTER.

East Hampton, L. I. J. G. Thorpe, Architect.

along, individual trees surprise one by their size and grace. Eastward toward Amagansett and westward toward Georgia Lake the old farms open out and villas are seizing possession far and near of what used to be pasture or arable land. The air is loaded with the perfume of rose and honeysuckle, sweet scented grass, lilacs and syringa, and whether one drives across the island by the grand avenue through the classic region called Hardscrabble, and winding through sandy wood-roads comes out on the distant stretches of Gardiner's Bay, or, skirting Georgica, ploughs through Wainscott and Sagaponnac, the same friendly yet severe landscape is about



THE OGDEN HOUSE.

East Hampton, L. I.

one, with here and there the glimpse from a rising ground of some dune-framed slice of the ocean. Old orchards that no longer bear apples worth picking are models for the painter, with their gnarled trunks and moss-hung branches. No wonder the landscape and marine painters, Thomas Moran, Ruger Donoho, Golden Dearth, Wm. J. Whittemore, St. John Harper, Howard Russell Butler and others swear by East Hampton. The mural painter and marinist Edward Simmons and the decorative artists Albert Herter and his wife have places on Georgica Lake.

East Hampton is indeed almost like the ocean itself, so sur-

rounded is it by salt water, so gentle are the fogs and insinuating rain veils that come and go, so constant the breezes right off the sea. Its climate makes one very sleepy the first day and ravenously hungry the second. It is but three or four miles across to the Sound and but seventeen down to the jumping off place, Montauk. That means, of course, much cool air in summer and much mild air in winter; little scorching heat in August and little snow in January. Many cottagers stay till after Christmas.

The sandy soil absorbs moisture like a sponge and as a rule the cottages need no cellars, though many have them for storage pur-



LOCKWOOD VILLA.

East Hampton, L. I.

poses. Of late the dunes have been seized for cottages, chiefly owing to the wider views of the ocean they afford, but also for the free play of the sea breezes.

There are two lines of dune to the westward of the village whither the buildings of the summer colonists are progressing as they multiply. Those who have strong nerves plant their houses on the outer line directly above the surf, although in storms the whole house shakes and the inmates quiver in their beds with the shock of the combers. Light frame cottages are anchored solidly in the sand by laying sills in trenches, and after tieing to them the



"MILLFIELD."

House of Thomas Manson. East Hampton, L. I.



"MILLFIELD."

House of Thomas Manson. East Hampton, L. I.

posts that carry the frame, the sand is filled in again. On the higher inner line of dunes, the ancient beach line, larger houses are going up after the type of those belonging to Dr. Solley, Mr. McAlpin and Judge Beardsley shown in the illustrations. So far as possible the old covering of dwarf cedar, beach plum, bay bush and sandgrass is preserved; but not much has been done in the way of planting trees, owing to the fear that they will raise the temperature by deadening the winds. In the village, where the houses and barns, hedges and fences stop the wind and the old ranks of elms and maples form such lovely vistas, the summer temperature is dis-



"MILLFIELD."

Belonging to Thomas Manson. East Hampton, L. I.

tinctly higher than westward where the wind has full scope. It is perhaps a question whether tall hedges of privet such as one sees in such splendid growth in and about Quogue and Southampton, and here and there near the village at East Hampton, are after all desirable. They shut out the wind and they shut out the house and grounds from the road. So far, one of the charms of East Hampton is the absence of high walls or hedges; it is more friendly as well as more effective for the landscape.

An excellent feature seen in the view of the houses of Mr. Carson and Miss Ireland is the plain fence of split chestnut logs set

with honeysuckle instead of a close paling, though even this is scarcely necessary in view of the freedom of the streets and roads from cattle. At any rate it suits well enough a plain architecture founded on colonial models, not the colonial which came early in the last century, a modification of the Empire style abroad, but the earlier and humbler colonial of the settlers of two centuries ago.

Half brick, half timber houses and stucco or cement villas are not infrequent at East Hampton. There is no stone to be had, and indeed stone would seem out of place. More in keeping with the pale green of the dune grass and the deep dull green of the stunted cedars would be cement or stucco exteriors of an ivory or



THE CARSON HOUSE ON THE LEFT. THE IRELAND HOUSE ON THE RIGHT.
East Hampton, L. I.

yellowish or pale pink or greenish hue; for these would at once blend and yet contrast with the landscape and vary the note of gray in the village architecture. A beginning in this line is made with the houses of Dr. C. C. Rice, Albert Herter the painter on Georgica, both designed by Grosvenor Atterbury, and with that of Mr. Benjamin Richards in the village.

Especially in the case of houses perched on dunes are there happy solutions of the way to adapt a cottage to the somewhat bare and windswept surroundings. But there is far more to be done in this respect; the idea is still in the germ rather than carried out with great success. On the whole, however, one feels that

there has been an attempt to avoid making the cabin, cottage or larger house a blot on the landscape, or a something having no connection or relation with the surroundings. Some of these dune houses appear to grow naturally out of the seaside copses and sand grass and their low-pitched roofs seem to repeat the effect of the sandhills and dwarfed cedars as they crouch and make themselves small before the blast from the ocean.

Two things will preserve to East Hampton the charm it possesses—one of which is more difficult to obtain than the other—absence of large costly properties and presence of good roads. Yet both could be attained, if the summer cottagers and the residents of the village got together and established a Village Improvement Society on a scale comprehensive enough to include a certain supervision of the new purchasers of land and the improvement of the roads from Bridgehampton down to Montauk Point.

Charles de Kay.



HOUSE OF DR. GEORGE E. MUNROE.
East Hampton, L. I.



ENTRANCE TO LOIE FULLER'S THEATRE.
Paris Exposition of 1900. Sculptor, Pierre Roche.

PIERRE ROCHE.

A Prominent Sculptor of the New School.

A FEW years ago Pierre Roche was asked to design the frontispiece of the catalogue for one of the first Exhibitions of Modern Decorative Art held in Paris. The sculptor employed for it a special process of engraving of his own, which he calls "Gypsography," and more than three thousand copies of "L' Art Nouveau" were printed. The design represents a young woman emerging from the bark of an old tree, the branches of which are laden with new flowers. The idea is that it is thanks to the traditions of the past that the art of to-day has sprung and born fruit. A pupil of the painter, Roll, and of the sculptor, Dalou, Pierre Roche had excellent opportunities. He exhibited, for the first time, at the Salon of 1891 a design for a monument to Danton, and was made Associate of the Société Nationale des Beaux Arts.

In 1893 he was elected Member of this Society for a series of exhibits in the three sections of Sculpture, Water Color and Objects of Art, and at each succeeding Salon he has exhibited in each of these sections. We cannot describe in detail, in this article, his sculpture, water-colors or engravings, but will just mention his Danton, 1891; La Source, 1892; l'Avril, 1893; Le Sphynx, 1894; l'Effort, a fountain in lead and stone, ordered by the State in 1896, his bust of Huysmans, 1897; Hercules, for an immense doorway in stone, 1898; Lot's Wife in lead in 1899; the decoration of Loïe Fuller's Theatre at the Paris Exhibition of 1900; the Caryatides for a balcony and tomb at Nancy, 1902; and the St. Jean in marble in 1902.

His work as a sculptor is a guarantee of the value of his creations in other departments. He looks upon decorative art as an artist's recreation just as we consider it, in our homes, a diversion for the eyes and for the mind. Bearing this in mind we can understand more easily the various exhibits which Pierre Roche has sent to the Société Nationale des Beaux Arts.

First his terres lustrées or glazed pottery, the idea for which he brought back with him after a sojourn in the Island of Majorca. Utilizing the rich, metallic reflections produced on enamel with the flame from petroleum, it occurred to him to ornament small statues in this way such as La Mort in the Musée Galliéra, Aphrodite exhibited in the Salon of 1896, Hécate in the Salon of 1899.

Then came entire compositions, such as his Pieta, Baiser de Judas, Saint Laurent, Adam et Eve and finally huge pieces of work,



METAL WORK.

Designer, Pierre Roche.

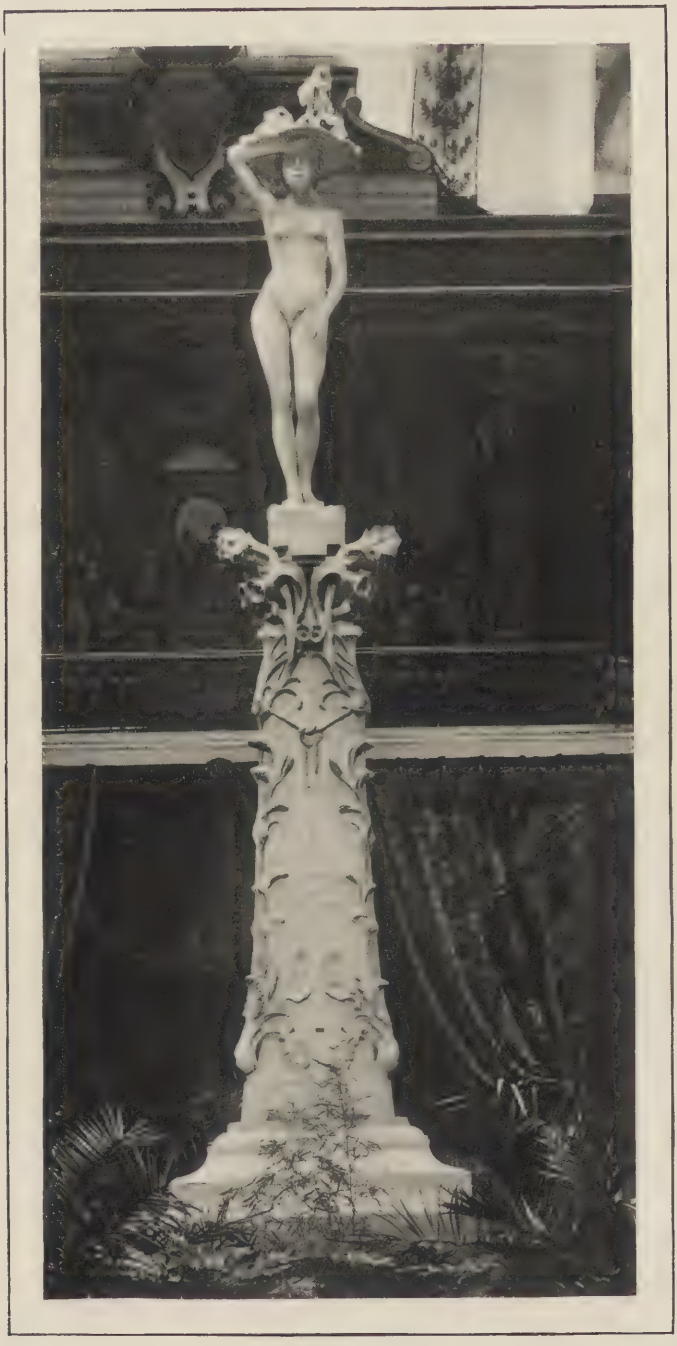


FIGURE OF APRIL.

Il n'est si gentil mois d'Avril,
Qui n' ait son chapeau de grésil.

Sculptor, Pierre Roche.

such as the cupola with metallic reflections in the Loïe Fuller Theatre of the 1900 Paris Exhibition, the construction, the material and the electric lighting of which were all equally new. In the Salon of 1900, too, there was a luminous, rainbow-colored fountain.

Pierre Roche has employed these metallic reflections by reviving a very ancient process called "èglomisation." At the Musée Galliéra his Micas can be seen, Erynnis, Hécate, etc., and his parchment bindings, also "èglomisés," Faust, Daphnis et Chloë and la Dame des Belles Cousines. Colored spangles give reflections of harmonious shades and are protected by a transparent substance.

In this same museum his metal work can be seen, the various forms of animals showing up to advantage the qualities of the metal. There is a water jug, La Grenouille; a tea-pot, Le Têtard; and a kettle, Le Moine; all of which were exhibited in the Salon of 1902.

In the Luxemburg Museum there is a door plate, together with a collection of medals in bronze. In bronze, too, at Bing's there is a luminous fly for electric lighting. The dragon-fly made of glass beads with a transparent body is also for electric light. In lead, Paul Roche has given us friezes, such as Les Lions, and at the Salon of 1900 his Oiseaux were exhibited. In leather, a waistband Les Salamandres, and in stoneware, together with Alexandre Bigot, vases, plates, and tiles, designs of his for architectural purposes are now seen everywhere.

In this brief article only a slight idea can be given of the work of an artist, whose exhibits (hors concours) were in seven different sections of the Paris Exhibition of 1900, and who was a member of the jury in another section.

Pierre Roche, in collaboration with M. Roger Marx, the celebrated art critic is now preparing a book on Loïe Fuller. The style, the printing and the illustrations of this work are all equally new, and the compilation has been confided to him by a Society of Bibliophiles.

"Miss Fuller," said Paul Roche to me, when speaking of this book, "has discovered an absolutely new art, which I can only call American. It is a mere Europeanism to compare her with the dancers of Grecian antiquity.

"The luminous and naïve Loïe Fuller dance is a product of American nature. The light effects are those of the unique atmosphere of the Colorado cañons and only the Florida butterflies, in their flight, can compete with her in her graceful movements and the chaste and diaphanous floating of her draperies. All the petroleum of Pittsburg and all the gold of Klondyke are valueless, in comparison with the treasures of art which your nature, still in its primitive state, contains, the ardor and flame of which Miss Loïe Fuller



FIGURE OF LOIË FULLER.

In the Salon of 1901. Sculptor, Pierre Roche.



LOIË FULLER.

Sculptor, Pierre Roche.

with the intuition of a genius, has shown us. Just as we have our traditions and extinct civilizations in the Orient, you have, in Mexico and in Yucatan, a mine of inspirations which are buried, but not lost, and which belong to you. It is the duty of artists to discover all that can be revived of the old traditions of young America. It is for them to help the human intelligence to escape from the limited circle of art of the old continents and to open out for it in time and space the wide expanse of your New World."

Such are the hopes expressed by the sculptor, Pierre Roche, some of whose works we have attempted to describe in this article.

J. M. P. Honson.



FRONTISPIECE TO A CATALOGUE OF AN EXHIBITION OF MODERN DECORATIVE ART.

Designer, Pierre Roche.



FURNITURE IN THE PARISIAN STREETS.

In the upper left hand corner is one of the Wallace drinking fountains. In the upper right corner a typical sign post for a wide avenue. In the lower left corner is a street lamp in the Champs Elysées, bearing the number of the house in front of which it stands. In the lower right corner is a pneumatic clock, at the end of the Rue de Revoli.

THE FURNISHING OF A CITY.*

IN Paris, wide tree-lined avenues have been made in every district. Nothing of the kind exists either in London or New York. Foreigners, who only know the luxurious quarters, imagine that the boulevards and avenues of the western part of the city are the only ones that have trees. They would be surprised to see that in the east and south—working-class districts—there are similar broad roadways, the same roomy sidewalks, the same lines of trees—and that the Place de la Nation, the Place d'Italie, the Place de-



MODEL OF STREET NAME PLATE IN PARIS.

la République and the Place de la Bastille have no need to be jealous in this respect of their more aristocratic sisters, the Place du Trocadéro and the Place de l'Etoile.

For the most part, the tree employed—especially in the center of Paris—is the ailanthus. There are, however, also many plane-trees and, in the wider avenues, chestnut-trees. In 1899, the trees lining the public thoroughfares numbered 84,936, besides those growing in the public squares, gardens and parks.

But the art of making a city beautiful must be practiced down to its minutest detail, and therefore do not let us be afraid to go down on the street and see how it is ornamented, lighted and rendered pleasant and commodious; in a word, how it is furnished. A promenade through Paris will teach us much, and in this respect American cities, New York first of all, can profit by the object lesson which Paris is going to give them.

How ought a city to be furnished? In the first place, there are a number of things regarding which utility comes before beauty.

*See also "Art in the City" in the November Number, and "The Plan of a City" in the December Number of the Architectural Record.

These necessary and useful things must, however, be treated in an intelligent manner. For instance, all the name-plates of the streets ought to be of one uniform pattern, and placed in the same way and at the same height, one at every corner. No fanciful variations should be permitted. A street name-plate has only one purpose to fulfill—that is, to enlighten the public; and in order to do this properly it should be very legible and conspicuous. The Paris street name-plates, a specimen of which is shown in one of our illustrations, bear, in addition to the name of the street, the number of the arrondissement or ward. So great is the care taken to assist people in finding their way about the city that in the large avenues, such as the Champs Elysées and the Avenue Henri Martin, posts are placed on the edge of the sidewalks, bearing name-plates so fixed as to be easily read by drivers of vehicles.



NUMBER PLATE FOR PARIS HOUSES.

It is the same in regard to the numbering of the houses. A uniform model of number-plate ought to be insisted upon by the municipal authority. Landlords ought not to be at liberty to put up plates of their own choosing; uniformity is necessary. On the broad avenues the street lamps should bear the numbers of the houses before which they stand, as it is impossible at night for a cabman to make out the number of a house across an intervening sidewalk forty yards in width. This plan has been adopted as far as the Avenue des Champs Elysées is concerned, and it ought to be made general.

Further, the street lamps themselves should contribute to the ornamentation of the city. In Paris a uniform type of lamp has been fixed upon for the entire capital. We reproduce a photograph of it. On the luxurious avenues a richer model is placed. On the Place de la Concorde the ornamentation of this fine square is completed by a number of posts, each having two lamps, fixed to a ship's prow, which latter is copied from the arms of the City of



LAMP AND SIGN POSTS IN PARIS.

In the upper left corner is the model of a lamp in a luxurious district. In the upper right corner is an electric light standard on the Place de l'Etoile. In the lower right corner is a sign post at the corner of a street and square In the lower left corner is the ordinary model of a Paris street lamppost. The illustration in the middle shows a kind of street name plate fixed upon a lamppost.



CONVENIENCES IN THE PARIS STREETS.

Paris. On the Grands Boulevards and the Place de l'Etoile the electric light standards are a conspicuous feature, being of tasteful and carefully-studied design. All these things are indispensable items in the furnishing of a city.

It is also necessary to provide well made sidewalks which, while being commodious for people on foot, for whom they are primarily intended, shall at the same time allow vehicles to reach the very doors of the houses. In Paris most of the houses have a wide doorway, through which carriages can pass, thus enabling people



A COLUMN FOR POSTING PLAY BILLS.
It is called the Colonne Morris. Situated on the Boulevard de Palais.

to be conveyed to the very foot of the inner stairs. It is curious that no effort has been made in New York to improve the present state of things in this respect. Not only is there no carriage entrance to New York houses—a few excepted—on account of the unfortunate division of the ground into long and narrow strips, but carriages are not even allowed to come to the foot of the external staircase. This is a very defective arrangement.

Again, in Paris there are refuges in the middle of the busy streets, to enable people to cross without danger. The various photographs illustrating these articles show two lines of such refuges in the Champs Elysées. On the boulevards and the avenues a single line of these refuges is sufficient.

Drinking fountains are to be found in all parts of Paris, thanks to the generosity of an English nobleman, the late Sir Richard Wallace. These fountains are largely resorted to by the busy population of Paris. It is a great boon to them to be able to quench their thirst with wholesome water for nothing. The "Fontaines Wallace" have prevented the absorption of many glasses of alcoholic drinks by poor people parched with thirst after long tramps through the city on a hot summer's day.

Other photographs show the little kiosks alongside the cab stands, sheltering those policemen who constitute the court of first instance for disputes between cabmen and their hirers. Special advertisement boards of circular form are erected at intervals along the main streets, to hold theatrical announcements. These "columns" as they are called, are indispensable to the Parisians. By this means the playbills are centralized, kept within proper dimensions, and placed before the very eyes of the public.

We also give illustrations of a model of letter-box and of a bench on the Grands Boulevards. The benches and the trees are perhaps the most striking features of the City of Paris. Paris has 84,936 trees lining its streets and avenues, and beneath the shade of these trees there are no fewer than 7,954 benches. It will thus be seen that the people of Paris are well provided with shade and resting places, and this leads us to the last, but not the least important, part of our subject—the organization of open air life in a great capital.

Jean Schopfer.



BENCHES AND CHAIRS IN THE PARIS PARKS AND WALKS.

AN AMUSING STREET FRONT.

NOS. 132 and 132A West Seventy-ninth Street, New York, constitute a street front which forbids apathy and gives rise to sensations, and, on the part of the susceptible, even to emotions. Should an account of it take the form of an Architectural Aberration or of an Architectural Appreciation? Certainly not the former, if the former is understood to be the antithesis of the latter, and to mean the same thing as an architectural depreciation. But as we have had occasion to point out in discussing another architectural oddity, one of the dictionary meanings of "aberration" is simply "a deviation from the customary structure or type." In that inoffensive sense, nobody can deny that this present performance is an architectural aberration, and that is what constitutes its most striking and obvious attraction. Few things so completely uncustomary have been done in New York street architecture, even in these later years, in which architects have pursued the unusual with great vigor and considerable success. Every month sees some front going up which would have made the speculative builder of a generation ago to stare and gasp. In those old days, the builder's only notion of architecture was conformity and uniformity. There were miles of brownstone front and miles of brick front "with stone trim" that seemed to have been done by the same man at the same time, and by a pretty stupid man at that. The interiors were as uniform and characterless as the exteriors, so that the occupant had to look twice to make sure whether he was in his own black walnut and green dining-room or in that of his neighbor, and the monotony of the fronts became very depressing, insomuch that one might walk literally miles in the brownstone district without having his attention so much as attracted by any of the riparian edifices.

We have gotten bravely over all that, it is true, and now it requires extraordinary effort or extraordinary ingenuity to produce a front which shall be so unusual and aberrant as to attract the notice of the passer-by on that particular account, either by goodness or by badness. When we say, with confidence, that there is nothing at all resembling this present front, we are paying a tribute, not necessarily to its architectural merit, but at least to the designer's ingenuity, perverted or otherwise. Nobody can pass it without looking at it. Nobody can look at it without promptly making up some sort of notion about its merit. The kind of notion he will form will depend quite as much upon himself as upon the building, upon his way of looking at architecture. Merely conventional judgments will do him no good in trying to appraise so unconventional a thing.

When one falls in with an object for which he has no criterion ready made, it behooves him to bear in mind the dictum originated, we think, by Mr. John La Farge, at any rate set forth and reiterated by him in his so suggestive "Letters from Japan:" "It is the work of art which judges us."

The present seems a trivial case for the application of so severe and searching a saying. But a rule which works so very much both ways may be invoked in every case of an innovation, of an aberration, with the hope of securing results which shall be interesting, if not valuable. Accordingly the present reviewer has shown the photograph of this eccentric front to certain of his friends. He has found that those of them who are avowedly inexperts, who have never paid any attention to architecture, have no hesitation in condemning the work, root and branch. They "know what they like," and they don't like that. They find it "queer," they find it "ugly." They "never saw such a thing in their lives," an expression which in the mouths of the inexpert, is a final form of commination. On the other hand, the architects and the artists in general, without committing themselves too far, find it "interesting," find it "amusing," even when they find it too questionable to be passed upon offhand. Another thing they are apt to agree upon, and that is in finding it "Philadelphia." It is, in fact, time's revenge upon what was the most conventional and humdrum of American cities that it should have goaded so many of its architects to such a pitch of rage and mutiny that the frenzy of the Philadelphian revolt against "the regular thing" should be held to characterize whatever is markedly unconventional or aberrant, even when it occurs in more plastic New York. A bright woman who knew her Philadelphia once said: "You New Yorkers think Philadelphia is all made up of Quakerism and propriety and prunes and prisms The fact is that a third of them spend their whole time in shocking the other two-thirds." This was some time a paradox, but now, in architecture, the time gives it proof. Without doubt the name of Mr. Eyre or of Mr. Day will occur to the experienced New York observer of this New York street front more readily than that of any local architect.

It should be said at once that the photograph does not do justice to the building. Although the use of color, in mosaic or the semblance thereof is entirely decorative, in that it has no relation to the structure, it is so integral an element in the effect of the front that this cannot be judged in the absence of it. The structural materials are a deeply pitted rough red brick of a very good color, that gives a welcome texture to the wall that is laid up in it, and a light gray limestone, employed, as the reader sees, in the doorhead and the flanking framing of the little oriels, and why the architect did not



AN AMUSING STREET FRONT.
No. 132 West 79th Street, New York City.

carry it down to the ground at the sides instead of letting the brickwork crop out again below the stone is more than his reviewer knows. To underpin your basement with the less massive material of your superstructure looks a mere freak, and even in humor and whim there must be a kind of logic of their own, or else the refined architect, going in for fun, would not be distinguishable from the crude "artchitect," going in for "something fancy" and eagerly pursuing novelty for its own sake, "Dulce" it may be—nay, in this case is—for the architect as well as for the observer of his work "desipere in loco," and there is not many a better "locus" this side of Philadelphia, for elegant desipiency, than is offered in West Seventy-ninth. But even the most hilarious and irresponsible architecture is subject actually, and should be visibly, to the law of gravitation and its consequences and its corollaries.

We have nothing to say against the emergence of the stonework in the panels under the roof windows, which serve as a sort of cornice to mark off the wall from the roof, and perform that function effectively, while the fact that the front, though but of twenty-five feet, embraces two houses, is denoted by the production of the brick pier between and above the stonework. One does, however, quarrel rather seriously with the crowning feature, which has air of a projection of the roof, carried on its own supporting wooden beams. If this procedure had really been followed the builder would have been in peril of the building law. He seems to have resorted to the immoral and inartistic subterfuge of covering his roof-beams, or the pretense of them, with sheet metal, whereas a visible metal bracket, in skeleton, projected from the uprights, offered a perfectly legitimate and potentially a very effective solution of his little problem.

If this were all, the front would be justly enough chargeable with monotony. The structure is not only the plainest possible, but nothing is made of it architecturally. Neither the pointed arches of the little oriels nor the segmental arches of the upper openings, flattened as they are to the limit of mechanical possibility, are expressed, but both remain as mere unmarked openings. What is extreme plainness in the brickwork becomes an affected roughness and quaintness in the woodwork, alike in the frames of the projected oriels and in the double front door. This, with its central pier and the arrangement of openings above, sufficiently expresses the duplicity of the plan, and supplies all that there is of lateral division and composition. Good enough so far as it goes, but, as we say, if it went no further the front would be of a bald and Quakerish simplicity, saved from crudity only by its unpretentiousness. It is what is added that makes the charm of the front, "constructed decoration," as a matter of fact, and a success so won is a good lesson against dogmatizing.

The addition which makes the success is an addition of color mainly, although the extraneous features which enrich the doorway are additions partly of form. The two newels surmounted by carved lions, for example, do not pretend to have any other function than to signalize and enrich the entrance and to look pretty. The strong central pier of the double doorway has a structural significance in diminishing the bearing of the long lintels, and a significance, with reference to the general scheme, of emphasizing the division of the front into two dwellings. But the treatment of the lintel itself is avowedly and even ostentatiously illogical, with the broad wrinkled ribbon in carved stone which covers it and the heads at the ends which seem to sustain, not the lintel, for that is relieved by the corbels which are left quite plain, but only the ribbon, which is absurd. One fails to see that the ribbon justifies itself, although by the skill and spirit with which they are modelled and carved, the heads entirely justify themselves. But as we say, the color is the thing. In form, as seen in the photograph, there is something unmistakably Italian about this central feature, the double doorway with its dividing pier, with its outlying newels, with the huge slab of the doorhead and its included arch and tall spandrils. But the decoration which relieves it as unmistakably recalls the Renaissance in Germany, and such reproductions of that style as the German Government buildings at the fairs of Chicago and of Paris. The decoration that fills the tympanum of the archway is a mosaic on a white ground in red, green, blue and gold, the corners being taken up with heraldic devices. The central shield which alone relieves, and rather contradicts, the Quakerism of the second story, bears a device in red, green and gold. The central shield of the slabs which do duty for cornice are in red, white and gold, and blue, white and gold respectively, and those on the piers that are produced through the sort of attic are in red and gold on a white ground. It is doubtful whether the heraldry has any specific reference to the genealogical claims, if any, of the occupants, as whether the house front were designed with reference to any particular occupants. But the heraldry at least serves its purpose of enlivening the front, and is also so placed as effectively to punctuate its expanses.

It has already been intimated that it would be very absurd to try a fantasy like this by the strict architectonic standards which it implicitly disclaims, although there are essential points, such as the superior massiveness of the supports over the thing supported which even a fantasist ought to be held to observe. But it is evident that a skilled and practised designer has been having a great deal of fun, and he manages to share it with the instructed spectators of his work. Fortunately, he is quite secure from imitation.

Fancy what the "artchitect" would do with such a "donnee" as this if he took it into his head to imitate it! But it is a very amusing street front, and all who have occasion or make occasion to pass it, ought to be grateful to the designer of it for giving them something to look at so delicately entertaining. It is really the "refined vaudeville" of architecture.



BUST BY ESCOULA.



NEW YORK'S GREAT COMMERCIAL INSTITUTION.

HOW different has been the history of the New York Chamber of Commerce from those of the corresponding organizations in the great cities of Europe! Abroad the leading association of the business men of a city, whether merchants or craftsmen, were always obliged to give their companies a political purpose, and to use it as the indispensable machinery for winning and maintaining a larger or smaller share of self-government from the lords of the land. The consequence was that these merchant and craftsman guilds necessarily became the municipal corporation, and their guild-hall became the seat of the local civic life of the community. The New York Chamber of Commerce, on the other hand, during the one hundred and thirty-five years of its existence has always been entirely separate from the local political life of New York, and has made itself useful partly for social and partly for merely business ends. It was organized for the purpose of "promoting the trade and commerce of the province," and it has tried to accomplish its purpose not by "booming" the city, but by watching national and state legislation concerning it, by doing whatever it could to popularize sound ideas about questions of national and municipal policy, and by taking care of what may be called the higher commercial and financial politics of the city. Its influence has been exerted entirely by means of the effect upon public opinion or public officials of a weighty expression of the views of the business



LIBERTY STREET FAÇADE OF THE NEW YORK CHAMBER OF COMMERCE.

Photo by Wurts Bros. & Co. James B. Baker, Architect.

leaders of the business metropolis of the country. In this way it has wielded an extremely important power, which hereafter is perhaps likely to increase rather than diminish.

But hitherto, while the Chamber of Commerce has been a great New York institution, it has been an institution without a home. Nothing could have been more Bohemian than its early career. It wandered around from tavern to exchange and from exchange to coffee-house in the informal and somewhat undignified fashion of so many American associations, showing, perhaps, its greatest vitality on the occasion of its annual dinner, and quite content to remain without any settled and exclusive habitation. For a number of years past, it has occupied a few rooms in the Mutual Life Building, which were all the space the Chamber needed, from the point of view of its actual business necessities; and if these necessities were still exclusively to be considered, they might well have sufficed for many years to come. But the Chamber of Commerce is not a business agency; it is a great commercial institution. As an institution it has behind it an admirable record and tradition for public service; its leading members have always been the most important and public-spirited business-men in the city; and the New York City itself has been gradually assuming the undisputed commercial and financial leadership of the country. Moreover Americans are coming to want more and more appropriate architectural symbols for their important institutions. In the particular case of the Chamber of Commerce, while an exclusive and appropriate building was not demanded by the actual business of the Chamber, still, considering that its effective influence on public opinion was dependent upon its prestige, and that its prestige would be decidedly enhanced in case the peculiar place and importance of the organization received its proper expression in an effective and dignified building, such a building was really a necessary part of its work.

What may be called an institutional structure would be peculiarly impressive, just because it would differ in such essential respects from other buildings in the lower business district. It would be the only building in that section not devoted to business of one kind or another; and this fact could be emphasized by an ignoring of all the ordinary business conditions. It did not have to be a tall building like the Stock Exchange or a big one like the Produce Exchange. All that the Chamber of Commerce really needed was a few rooms to be occupied as permanent offices, and an assembly hall, in which the Chamber could hold its regular meetings; but it was important that this assembly hall should be spacious and imposing, and should contain an abundant wall space upon which to hang the valuable and characteristic collection of portraits of its



MAIN HALL OF THE NEW YORK CHAMBER OF COMMERCE.

Locking toward the entrance.

Photo by Wurts Bros. & Co. James B. Baker, Architect.



DETAIL OF THE MARBLE IN THE ENTRANCE HALL.

Photo by Wurtś Bros. & Co. James B. Baker, Architect.



HALL OF THE THIRD FLOOR IN THE NEW YORK CHAMBER OF COMMERCE.
Photo by Wurts Bros. & Co. James B. Baker, Architect.

members—owned by the association. It was important, furthermore, that the building, although not large, should be large enough to avoid insignificance, and to impress the popular imagination. It could not well be planned and built in a niggardly or even a very modest spirit. It must indicate plainly the financial exuberance of its most important members, and of their native or chosen city.

All these requirements have been fully met in the building designed by Mr. Baker. The location selected on Liberty Street is the site of the former Real Estate Exchange, and is near the very centre of financial New York. The low building that has been erected contrasts curiously with its towering neighbors, and is distinguished at once from the merely business buildings by its sumptuous character, its costly materials, and the obvious freedom from ordinary business limitations, shown by its design. The fact that the main room of the building is a combination of assembly hall and gallery is plainly shown in the exterior by the grouping of the stories, and by the absence of the usual windows. In short, no one could fail to identify the building as being that of a rich and representative commercial institution.

In design the exterior of this handsome building presents a mixture of classic with modern French characteristics. The Liberty Street façade is divided horizontally into three parts. The lowest division is separated from the one immediately above by a course of carved marble. The middle division, which corresponds to the assembly hall and gallery is a somewhat elaborate architectural composition. Its dominant feature is an order of six Ionic columns, carried on the course of marble mentioned above. These columns are fluted and are characterized by a somewhat exaggerated entasis. Between the bases of the columns are three pedestals, on which appropriate sculptured figures will eventually be placed. Back of them is a solid marble wall, pierced only at the top by three round and elaborately decorated windows; but immediately below the windows, and between the columns is a frieze, ostensibly carried by engaged pilasters that fit into the corner made by the columns and the wall. The columns themselves are surmounted by a simple frieze, and a cornice, which makes a very bold projection, almost sufficient to conceal the upper division of the façade from passers-by in the narrow street below. This upper division consists of two stories, set so far back from the line of the lower wall, that there is room in the recess for a sort of a porch and balustrade. The first of these two upper stories is plainly treated, but the building terminates in a French mansard roof with dormer windows.

Part of the ground floor is arranged so as to afford offices for a trust company. It contains two entrances, one on the right which



LANDING OF THE TOP FLOOR OF THE NEW YORK CHAMBER OF COMMERCE.
James B. Baker, Architect.
Photo by Wurts Bros. & Co.



LIBRARY AND READING ROOM OF THE NEW YORK CHAMBER OF COMMERCE.
James B. Baker, Architect.
Photo by Wurts Bros. & Co.



COMMITTEE ROOM, THE NEW YORK CHAMBER OF COMMERCE.

Photo by Wurts Bros. & Co. James B. Baker, Architect.

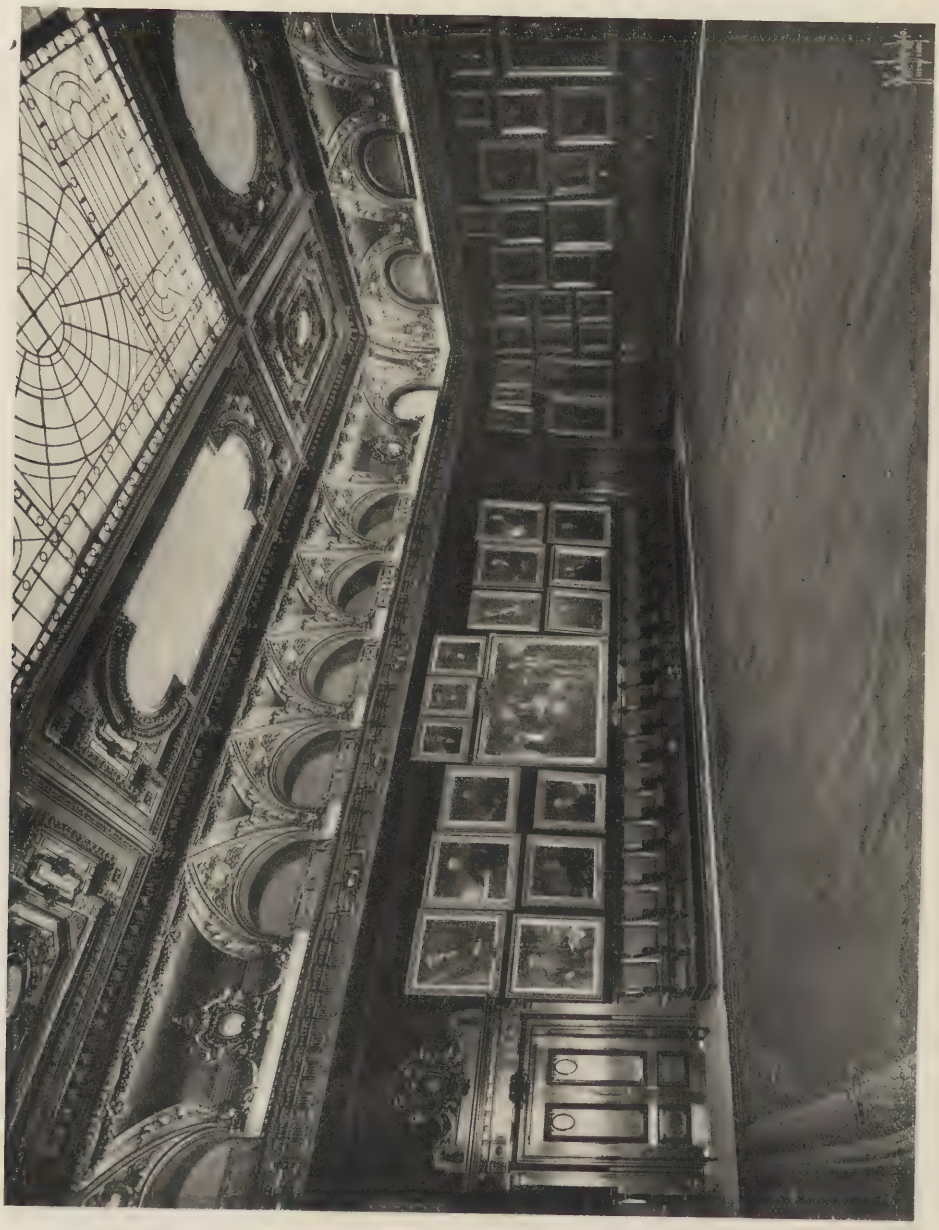
is not architecturally distinguished from two windows on either side, and which is used exclusively by the trust company. The entrance to the left is the real entrance to the building, and is treated as such by a variation in the design, which is carried up through the entire front. This part of the façade is not included in the order of Ionic columns, and is broken not only by a round opening, but by a large rectangular window, which is used to light the hall within. The arrangement has the disadvantage of making the main entrance appear to be somewhat of an episode in the design; but an arrangement of this kind was hardly to be avoided under the circumstances.

The marble work and mosaics in the entrance hall are exceedingly rich and elaborate. The hall is very simply treated up to the level of the second story; but the line of that story is marked by very ornate decorative embellishment. Engaged upon the wall are pairs of Ionic columns of colored marble, surmounted by a frieze which carries the domed ceiling. Between these columns are tablets, framed in by Greek doorways, and these tablets are meant to contain the names of the officers past and future of the Chamber. The entrance hall is well-lighted at both ends and is a fitting approach to the gallery and assembly room above. Before, however, mentioning this most important room we must briefly refer to the rest of the building. The hall and stairway leading up are naturally much more simply treated than those below. They belong rather to the internal domestic life of the institution than to its public function. They present more the appearance of a rich clubhouse than anything else. This part of the building contains the library, President's room, committee rooms and offices. Much of the furniture is colonial in design, and the woodwork and other detail gives a pleasant suggestion both of the colonial origins of the institution and the somewhat heavy and opulent sobriety of the offices of the well-to-do New York business man of to-day. The President's room, in particular, which is more elaborately decorated than the other rooms in this part of the building, gives this effect, and illustrates nicely the way in which the architect, throughout the whole of the building has managed to suggest, in his architectural arangement both the past and the present of the institution, for which he was providing a habitation.

These characteristics are, however, most happily combined in the large assembly room, which is admirably arranged, for the business meetings of the Chamber, for the purpose of hanging the valuable collection of portraits, owned by the association, and finally for the very important object of investing the deliberation of the chamber with the dignity to which they are entitled. The dimensions of the hall are large enough to be impressive, but not so



PRESIDENT'S ROOM OF THE NEW YORK CHAMBER OF COMMERCE.
James B. Baker, Architect.
Photo by Wurts Bros. & Co.



ASSEMBLY HALL OF THE NEW YORK CHAMBER OF COMMERCE.

Photo by Wurts Bros. & Co. James B. Baker, Architect.



ASSEMBLY HALL OF THE NEW YORK CHAMBER OF COMMERCE.

Photo by Wurts Bros. & Co. James B. Baker, Architect.

large as to be inconvenient as the seat of the chamber's deliberations. The floor of the room is left entirely unoccupied, save by one large and beautiful rug which covers almost the whole space. The seats are arranged along the line of the four walls, while above them is abundant wall space for the hanging of the portraits. As the room is well supplied with light from above, the portraits can be better seen than they would be in most art galleries. In the middle of one of the walls is a platform raised above the level of the seats, with space for the President's chair and desk, and that of other officials. The partly domed ceiling is richly decorated in the modern French fashion. Altogether an extraordinarily handsome and impressive room, doing credit to the architect who designed and the organization, which paid for it.

A. C. David.





FOUNTAIN AT GEORGIAN COURT, LAKEWOOD, N. J.
Bronze work by Jno. Williams.

J. Massey Rhind, Sculptor. Bruce Price, Architect.

THE FOUNTAIN AT GEORGIAN COURT.

IN Georgian Court, the Lakewood country place of George J. Gould, there was not long ago a marsh about 50 yards wide fronting the lake and very near the house. This marsh has now been transformed into a sunken garden of Egyptian type by the aid of tons of white marble, bronze, the sculptor's hammer and electricity.

The main feature of the garden is an electric fountain, which was designed by the well-known architect Mr. Bruce Price. The basin and exterior wall of this fountain is of white marble, and is sixty feet in diameter. The centerpiece consists of a colossal Nautilus shell of bronze forming a chariot on which the statue of a heroic man stands, also in bronze, driving a pair of purest white marble sea horses. The reins are an excellent representation of clinging sea moss in bronze. Around the horses and chariot are playing sea nymphs and sprites also in pure white marble. On the extreme front of this Nautilus shell is modelled an octopus and in the top of this is set a sheet of glass. The inner and outer walls of this shell at this point is sufficiently wide to allow for the electrical attachment and lamps, which when lighted with the different colored electric lights throw the colors through the spray of the many small jets shooting up in a circle around this circular light of glass in the octopus. The statue weighs two thousand pounds, and the bronze boat or shell weighs about three thousand pounds. The height of the statue itself is ten feet. Mr. J. Massey Rhind was the sculptor. The beauty of the foundation is greatly enhanced by the surrounding garden, backed as it is by the green foliage and terraces, fronted by the lake, and surrounded by curving stairways of marble leading from one terrace to the other and by the brick esplanades faced and trimmed with marble.



FOUNTAIN AT GEORGIAN COURT, LAKEWOOD, N. J.

J. Massey Rhind, Sculptor. Bronze work by Jno. Williams. Bruce Price, Architect.



FOUNTAIN AT GEORGIAN COURT, LAKEWOOD, N. J.

J. Massey Rhind, Sculptor. Bronze work by Jno. Williams. Bruce Price, Architect.



THE TRANSIT BUILDING.
Nos. 5-7 East 42d Street, New York City. Chas. A. Rich, Architect.

GREAT AMERICAN RESIDENCE SERIES

THE HOUSE OF

ANDREW CARNEGIE

FIFTH AVENUE

From 90th to 91st Streets

NEW YORK



NORTH AND WEST FAÇADES OF THE CARNEGIE RESIDENCE.
Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.
Photo by H. H. Sidman Co.



WEST AND SOUTH FAÇADES OF THE CARNEGIE RESIDENCE.
Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.
Photo by H. H. Sidman Co.



THE SOUTH AND EAST FAÇADES OF THE CARNEGIE RESIDENCE.
Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.
Photo by H. H. Sidman Co.



1. THE SOUTH SIDE OF THE CARNEGIE RESIDENCE AND THE GROUNDS.
2. THE ENTRANCE ON 91ST STREET.

Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.
Photo by H. H. Sidman Co.



THE IRON RAILING SURROUNDING THE GROUNDS OF THE CARNEGIE RESIDENCE.

Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.

Photo by H. H. Sidman Co.



THE EAST END OF THE CARNEGIE RESIDENCE, SHOWING THE CONSERVATORY AND ART GALLERY.

Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.

Photo by H. H. Sidman Co.



THE PERGOLA ATTACHED TO THE CARNEGIE RESIDENCE.
Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.
Photo by H. H. Sidman Co.



THE PERGOLA ATTACHED TO THE CARNEGIE RESIDENCE.
Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects
Photo by H. H. Sidman Co.



INSIDE THE PERGOLA OF THE CARNEGIE RESIDENCE.
Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.
Photo by H. H. Sidman Co.

OVER THE DRAUGHTING BOARD.

Opinions Official and Unofficial.

Apartment Hotels in New York City

One of the most singular of the many singular characteristics of New York building during the past two years has been the sudden and surprising popularity of a comparatively new class of residential accommodation, viz., of apartment hotels. What this popularity amounts to may be gathered from the following figures. In the year 1900 plans were filed at the Manhattan Building Department for eleven of these buildings to be erected at an estimated cost of $2,080,000, and this number was much larger than that of any preceding year. In the year 1901 the sudden popularity began, and resulted in the filing of plans for 46 hotels to be erected at an estimated cost of $20,374,000. Throughout the year 1902 this popularity continued in such wise that from January to October inclusive plans were filed for 44 hotels to be erected at an estimated cost of $20,185,000. The figures for 1902 really mean a substantial increase, because they cover only 10 months of the year, and because the figures for 1901 included three monster hotels for transients, to be built at a total cost of more than $5,000,000. In view of these facts the causes and circumstances of such an astonishing popularity of a comparatively new type of building is a matter of the greatest interest.

Among these causes are a number, connected with local real estate conditions and changes in the building law, which we do not propose to describe in the present connection. The really interesting question is: How has it come about that a class of residential accommodation, for which a few years ago there was only a small demand, has suddenly become so acceptable to certain large numbers of New Yorkers that some 95 of them, costing more than $35,000,000, are planned to be built in two years? These hotels will average fully 75 apartments to a building, and over two people to an apartment, so that when they are erected they will accommodate some 15,000 people who have been accustomed to live in other ways. The apartment house in New York City won its way into public favor slowly. Why has the apartment hotel suddenly jumped into such popularity?

In order to understand this peculiar fact we must first describe precisely what an apartment hotel is, and how it is related to an apartment house on the one hand and a hotel on the other. It may be described in brief as a hotel intended for permanent residents and planned so as to reduce the ordinary hotel publicity to its lowest possible terms. It is, in short, a big, bold, 20th century boarding-house. It is distinguished from the ordinary hotel, in



NOS. 58-60 WEST 47TH STREET.

that its apartments are rented by the year only, and unfurnished, but it should be added that this rule is not strictly enforced, and the apartment hotel sometimes resembles very closely the old family hotel. The chief difference consists in the fact that the rooms are much more frequently arranged *en suite*, so that their occupants need to use the public halls only for the purpose of coming and going. Usually the *suite* consists of two rooms and a bath,

but nearly all of these buildings leave some of their poorest rooms single, while they also contain apartments of three, four and five rooms, together with several bath-rooms. Almost all of them provide a public dining-room. A building without a public dining-room is usually known as a bachelor apartment house, although there are several very expensive apartment hotels which try to get rid of the common dining-room and make special ar-



NOS. 66-68 WEST 46TH STREET.
Israels & Harder, Architects.

rangements for serving elaborate meals conveniently in private dining-rooms all over an eighteen-story building.

The building described above is obviously not an entirely new class of building. Almost ever since there have been apartment houses there has been a tendency in the direction of converting them into apartment hotels. In some few cases this was done at an early stage of apartment house growth, for it appealed to people

who wanted the peculiar advantages of an apartment, viz., domestic economy and irresponsibility, raised to its highest terms. Such people have generally lived in boarding-houses and family hotels. They are numerous in all American cities because of the large numbers of Americans whose business interests keep them constantly moving, and have no desire for a residence that is permanent and hampers such freedom of movement. They are, as it were, business "Bohemians." Such people generally spend money freely, need a lodging which is centrally situated, convenient both for business and pleasure, and which can be shut up when they leave town by simply turning keys in a door or two. Sometimes they are Bohemians in a social as well as a business sense. Certain apartment hotels have acquired the reputation of being occupied chiefly with people whose social position is questionable, although only by people who do not know them. But they are in the minority. The ordinary resident of the apartment hotel cannot well be a very domestic person. He must like a life in which restaurants and theatres play leading parts; but he is likely to be more domestic than a smug suburbanite would suspect.



HOTEL TOURAINE.
39th Street, near Fifth Avenue.

The dependence of the residents in apartment hotels upon outside amusements is plainly shown, however, by the parts of the city which have been adopted as locations of the buildings. Among the hotels of this class plans for which were filed during the first ten months of 1902 eight were situated on Broadway itself, seventeen in the immediate vicinity of Broadway, eight on or in the immediate vicinity of 5th Avenue, and three

on or near Madison avenue. Four out of every five of these buildings, that is, are located along the central ridge of Manhattan, and it may be added that three out of every four are placed north of 30th and south of 57th Street. These facts indicate plainly that they appeal chiefly to a class of people who like to be in or near the center of amusement and activity.

Undoubtedly, however, there are a good many more people now seeking residence in apartment hotels than are included in the class briefly described above. For one thing they are peculiarly suited to the needs of well-to-do business men, who live in other cities than New York, but who are obliged from one cause or another to pass several months each year in the Metropolis. For another, the lessees of these buildings state that New York families who have country places and pass, perhaps, seven or eight months of each year in the country, frequently rent apartments in these buildings, which they can use, not only during their months in the city, but on the frequent occasions at all seasons when they run up to town for a day or two. Yet after all these apartment hotel tenants are accounted for, there still remain large numbers who do not come under these heads. Thousands of steady New Yorkers have been moving into them—people who are neither business nor social Bohemians, and people who pass as much time in the city as do the great majority. They take to this life party because (in spite of its trappings) it can be made cheap, and partly because it reduces the trouble of living to a minimum. For these people the servant problem, the price of coal or the machinations of the Beef Trust simply do not exist. Once a week they sign a check, thereby pressing the button. The manager does the rest.



15 EAST 48TH STREET.

While the apartment hotel is the consummate flower of domestic co-operation, it is also, unfortunately, the consummate flower of domestic irresponsibility. It means the sacrifice of everything implied by the word "home." No one could apply such a word to two rooms and a bath. A "home" is a place in which the join.

life of a married couple has some chance of individual expression; it is more particularly the centre around which the interests and activities of a woman's life are grouped. But a woman who lives in an apartment hotel has nothing to do. She resigns in favor of the manager. Her personal preferences and standards are completely swallowed up in the general public standards of the institution. She cannot have food cooked as she likes, she has no control over her servants, she cannot train her children to live in her particular way; she cannot create that atmosphere of manners and things around her own personality, which is the chief source of her effectiveness and power. If she makes anything out of her life at all, she is obliged to do it through outside activities — through her club memberships or charitable work. Even her ordinary social life would be very much mutilated, because she could not entertain to any purpose or with much pleasure in two rooms and a bath. Of course, for birds of passage in a large city, for social and business Bohemians, or for the country residents, all this makes no difference; but the adoption of apartment hotel life by any considerable section of the permanent population of New York could not but be regarded with grave misgivings by all observers of American morals and manners. Foreign critics have frequently noticed and deplored the tendency which American women have shown to consider the care of the household a burden, and to believe that outside occupations, whatever they be—industrial, charitable, social or intellectual—are more interesting and praiseworthy than the domes-



TYPE OF THE SMALL APARTMENT HOTEL.
Eighth Avenue and 58th Street.

tic ones. They have instanced the boarding-house life of married people as one of the worst symptoms of this anti-domesticity. The apartment hotel is the boarding house at its best and worst. It is the most dangerous enemy American domesticity has yet had to encounter. It could not have become as popular as it now is without the acquiescence of large numbers of women; and it is devoutly to be hoped that many more women will not be foolish enough to follow this example, thereby sacrificing the dignity of their own lives and their effective influence over their husband and children.

* * *

The Work of Prof. Ware.

It is sometimes said that our modern systems of education discriminate against the element of personality in the teacher in favor of mere expert knowledge. The importance of the personal relation between instructor and pupil tends, it is said, to fade from notice and "methods and devices," as President Butler terms them, are exalted at the expense of individual character.

This may be so; but such a demonstration of affectionate admiration as was tendered to Professor William R. Ware of the Columbia University School of Architecture, by nearly two hundred of his former pupils, in the form of a testimonial dinner and exhibition at the Fine Arts Building, on November third, proves that the day of great teachers has not yet gone by, and in our great universities there are still educators as distinguished for the stamp of character which they impress upon their students as for the stamp of intellect which they impress upon the institutions they administer. The testimonial engrossed on vellum signed by three hundred or more of Professor Ware's former pupils at Columbia and presented to him at the dinner bore upon its first page the words: "The creator of two serviceable schools of architecture, the first at the Massachusetts Institute of Technology, the second at Columbia University in the City of New York; the Friend, Exemplar and Instructor of a generation of American Architects." These testify to facts as well as to sentiment. The sentiment of personal regard which students entertain for an instructor is the measure of qualities which largely determine his power of communicating to them his enthusiasm as well as his learning. This, however, is an affair chiefly between him and them, and of which, they rather than outsiders, are entitled to speak. The facts, however, are of record; they are public, and concern the whole profession. And the record, so concisely presented in the passage above, is unique. It deserves more than passing comment.

It is hard for those of us whose hairs are not yet white, to real-

ize that the founder of the first architectural school in America is still an active teacher of architecture, and the extent of the debt which the profession owes to his indefatiguable labors is not easily measured. In the architectural school of Columbia University he realized, as he had not been able to do in his earlier efforts in the Massachusetts Institute of Technology, the full fruitage of his ideas of what should constitute the academic training of the architect. The "Department of Architecture of the School of Mines of Columbia College," founded in 1881 largely by the munificence and initiative of Mr. F. A. Schermerhorn and under the direction of Professor Ware has become first the "School of Architecture under the Faculty of Applied Science of Columbia University," and within the last half year the "School of Architecture of Columbia University," independent of the control of any scientific faculty. These changes are typical and significant of the direction of Professor Ware's activity. He has contended from the first, with equal earnestness and discretion, that however opportune may be, at the outset, the connection of a school of architecture with a school of science, architecture, as architecture and not engineering, is an art, and should be taught in an atmosphere primarily artistic and not scientific. By eliminating step by step those purely scientific studies which were not germane to architecture, and gathering together in courses on architectural engineering and practical construction, taught by architects, the quantum of mathematics, engineering and chemistry, hygiene, geology and botany required by the ordinary practitioner, Professor Ware finally succeeded in wholly severing the architectural courses from the control of the scientific faculty, and this is the first American school of architecture in which this has been accomplished.

Another service rendered by Professor Ware to the cause of the higher education of architects has been his constant insistance upon the conception of the architectural profession as a liberal career, demanding of its practitioners something more than mere technical knowledge. The courses in architecture as developed by him and his colleagues at Columbia comprise much study of the history of architecture, the analysis and criticism of historic styles and of great masterpieces, exercises in reading and writing, in French and German; courses and exercises designed not merely to increase the students absolute knowledge, but still more to expand his artistic and intellectual horizon, stimulate his imagination and discipline his powers both of thought and expression. The architect who cannot think correctly or express himself intelligently is little likely to think great thoughts in architecture or express them adequately in stone. The more fully the intellectual powers are developed the greater are the resources at the architect's disposal,

Professor Ware has further served the cause of good architecture by steadily refusing to countenance at Columbia the introduction of fads and passing fashions, or to allow the notion of any coterie to override what he believed to be the dictates of reason and plain common sense. With broad catholicity of appreciation he has sought to embody in the school-methods whatever the brilliant experience of the Paris Ecole des Beaux Arts has to offer that is amenable to American conditions, at the same time that he has been seeking to profit to the utmost by the extremely modern and American environment of the school. He has always endeavored to develop the student's individuality, to bring out his latent powers of original artistic expression in design, and the thesis drawings exhibited at Fifty-seventh Street, illustrated by their extraordinary variety both of subject and style, alike of design and rendering. That this is not accomplished at the expense of sound academic training is shown by the uniformly brilliant record of Columbia students and graduates at the Ecole in Paris, and by the quality of their work in after-life.

And, finally, Professor Ware had never failed to recognize the distinction between what can be taught in the office and what can be taught in the University. He has steadily resisted the pressure to make the school a nursery for architectural draughtsmen, because its duty as he conceives it, is to train architects and not mere draughtsmen; to teach those foundation branches of learning upon which all good architecture must rest and which the offices can never administer, and leave to the office the imparting of that knowledge and experience which it can give most efficiently and the school but imperfectly or not at all. The real test of the value of the school training comes, not the first year after graduation, but the fifth or the tenth.

What the graduates of Columbia have accomplished may be read largely in the buildings they have erected far and wide over the land. But what Professor Ware has accomplished extends far beyond their achievements; for the presence of the school in Columbia University, the influence of its ideals, of its teaching, of its graduates, upon the community and profession throughout this great metropolitan district, the reputation achieved by its graduates abroad, in Paris and elsewhere, and the credit this has reflected on the city and country from which they came, the inspiration and example which this school has offered to other schools and the measure in which it has exalted the profession of architecture in the esteem of the community, drawing to it men of superior calibre who would otherwise have gone into other pursuits—these are services which are not visible and tangible like the buildings erected by Mr. Ware's former pupils, but they are no less real, no less val-

uable; a splendid harvest of results from his twenty-one years of faithful and unselfish sowing.

* * *

Architect's Fees.

The subject of architect's fees for public buildings has recently been undergoing considerable discussion in Paris, with the result that a sliding scale has finally been adopted. In the future, the commission on all buildings costing more than about $150,000 will be at the rate of 4 per cent.; those between $125,000 and $150,000 at 4½ per cent.; those between $75,000 and $125,000 at 5 per cent.; those between $40,000 and $75,000 at the rate of 5½ per cent.; and 6 per cent. for all buildings costing less than $40,000. Hitherto the ordinary rate of commission in France, as in England and in this country, has been 5 per cent.; and it is possible that the new scale will also have its influence upon the remuneration which French architects will receive from private customers.

The question of a sliding scale is one which may well be seriously considered by the American architectural associations. The uniform fee of 5 per cent., which now prevails for all architectural work, except when special arrangements are made, is obviously unfair. On any small building, which costs less than $12,000 or $15,000 it frequently leaves the conscientious architect little or no profit above actual expenses. On the other hand, the same fee, when it is paid on very large and costly building leaves a margin of profit, which, while it is not too large, particularly considering the expense and risk of running a big office, is very much larger proportionally than it is on the smaller jobs. The consequence is that the better American architects will not accept this class of work, except under special arrangements, which in some cases amounts to a fee of 10 per cent.; and in view of the prevalence, and the increasing prevalence of this practice, the results good or bad of adopting a sliding scale, with a minimum fee of five per cent. should receive full consideration.

A sliding scale would no doubt provide a much more just rate of compensation for the architectural designer than does a uniform scale. So much, we believe, would be admitted by everybody. But a great many difficult questions arise as to the advisability of altering such a time-honored and uniform rate of compensation. The most important question is whether the sliding scale could be enforced as generally as the uniform scale is now enforced. If it could be enforced its adoption would undoubtedly be a very good thing for American architects and architecture. The one type of house in which the majority of our countrymen are interested is the sub-

urb or semi-suburban dwelling; and it is just this class of house which architects in the best standing cannot afford under the existing commission to touch; and the fact that he insists upon doing this class of work only on his own terms, throws it mostly into the hands of designers, who are neither so well practiced or so well trained. If a higher scale of fees could be established for these small houses, the best architects could afford to accept this class of work, and could afford to give careful attention to its design. But it is by no means certain that any architectural association would have sufficient prestige to enforce a higher rate of commission. As a matter of fact the great majority of suburban houses, at the present time, are rarely designed by men who get even the ordinary five per cent. commission; they are designed by builders, or draughtsmen, or what not; and an attempt to regularize an increased scale would probably result in the resignation from the architectural associations of many designers, who manage to make the five per cent. commission pay, and who could not raise it for fear of losing their clients. Consequently, so far as this class of building is concerned, improvement of design will depend upon the improved standards of the owners of the houses. When the latter come to want even in an inexpensive house a class of design and of finish, which could only be turned out from the best equipped architectural offices, they will come to understand that they must pay for the more careful study and completer drawings, which such plans demand. But until such people are much more numerous than they are at present, the matter must be one of special arrangement rather than of a general rule.

But while a sliding scale could not be effectively applied to this largest of all classes of buildings the possibility of applying it to city work, both public and private, is worth consideration. Of course very few brick and stone buildings are erected in cities that cost less than $15,000 or $20,000, and when they do cost less than that they are usually the work of speculative builders; but even on a city house costing $20,000 the margin of profit, under the five per cent. rule is very much less proportionally than it is on more expensive houses; and the adoption of a sliding scale on this class of work would both encourage good architects to compete for it, and enable all conscientious architects to turn out more finished designs. The minimum rate on a sliding scale could not well be reduced to four per cent. even on the largest jobs, because the office expenses of an architect—his rent, his salary list, etc.—are higher here than they are in Paris, and the maximum should be more than six per cent. and less than ten. But whatever the scale its adoption both for public and private city work would be most beneficial to American architecture. It would be one of the most

effective ways of helping to raise the general standard of design. As it is, architects frequently cannot afford to do their best work, to experiment with their plans at the risk of losing them, and to make, wherever desirable, models of their detail in cheap materials. When they are well established, they can exact as large a commission as they need; but the younger architect who is particularly desirous of pleasing his client and producing a thoroughly creditable design is just the one who is not in a position to make a special arrangement.



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MUSE OF THE WOODS.

Injalbert, Sculptor.

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AN AMERICAN HOME IN PARIS.

IT is only of late years that even the more pretentious homes in Paris would create any enthusiasm in the minds of Americans, accustomed as they are to many conveniences which are considered great luxuries in France. It is no unusual thing to see a cart with a yellow painted bath tub and a tank of hot water stop before houses in fashionable quarters. Elevators have just come into general use and with the exception of those of American manufacture are usually slow, uncertain and complicated in mechanism. Wax candles are to be seen in the chandeliers as often as electric lights.

Things are, however, changing, and last year in the Avenue du Bois de Boulogne a model building was erected, which combines French elegance with all the American comforts. It is of white sandstone in late Louis Fifteenth style, with the entrance at the side through heavy iron and glass gates. The building consists of two "hotels" or private residences and one apartment. The first "hotel" occupies the first two floors, the apartment the third, and the second "hotel" the fourth and fifth. The rooms for the servants are on the sixth floor. The "concierge" or gate keeper has his lodge just inside the entrance. He opens the gates and has the supervision of the general halls and staircases and also charge of the heating of the entire house in winter. The floors of these general halls and stairs are of white marble inlaid with red; the walls are relieved with panels of yellow marble and the staircase covered with heavy red carpet.

The following description of the second "hotel," occupied by Mr. and Mrs. John J. Hoff will give an idea of the kind of home which can be had in Paris in an apartment house. The exterior of the carved oaken doors of the private entrance is of the Louis

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No. 64 AVENUE DU BOIS DE BOULOGNE, PARIS.

The house with the balconies is the residence of Mr. and Mrs. John J. Hoff.



RECEPTION HALL

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



TWO VIEWS OF THE GALLERY.

Residence of Mr. and Mrs. John J. Hoff.
64 Avenue du Bois de Boulogne, Paris.



RECESS OF THE GALLERY, SHOWING THE STAIRWAY.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

Sixteenth period. At night the electric light is thrown on them from a gilded reflector of carved wood. The chiselled handles and bell are of bronze. On the inside the doors have mirrors the entire length, with heavy gold frames and carved garlands of the Louis Fourteenth period. These mirrors reflect the two galleries and the large drawing room. On entering the small vestibule, which is scarcely separated from the galleries by marble pillars, one is agreeably surprised by the light and spaciousness.

The woodwork of the galleries is white and the panels are covered with a rich red and white brocaded silk of the Louis Fourteenth period, framed with wide gilt moulding. The heavy bronze chandeliers are reproduced from one made for Cardinal Mazarin's Palace. There are two carved gilt chairs, upholstered in red velvet and embroidered with silk and gold. The curtains of the large stained glass windows and the portières of the two doors leading into the dining-room are of red velvet embroidered with a wide gold border. The floors are covered with Bokhara rugs in different tones of red.

The furnishing is not confined entirely to the Louis Fourteenth epoch, as the galleries are used for a collection of furniture of various styles. There is a delicately carved Gothic seat, then there are two large cabinets, a long silver chest of Renaissance design, some very old chairs and a large Dutch cabinet filled with old Delft china.

The large *salon* is of the Louis Fifteenth period. The walls are ivory color and the panels and reliefs outlined with gilding. An open fireplace is at one end and above the chimney-piece a large mirror. At the opposite end is a corresponding mirror, which reflects the lustre chandeliers and in front of one of the windows is a large lustre candelabra. The furniture in this room is of carved wood richly gilded and upholstered in delicate brocades on a cream background. There is an inlaid card table with bronze mountings and a large cabinet in various tones of gold with a marble bust and a collection of bric-à-brac. In one of the corners there is a high screen with a sofa in front of it and the floor is covered with antique Persian rugs. The small *salon* is furnished in Louis Sixteenth style, with upholstery of Beauvais tapestry. The wall panels and the curtains are of green brocade. In one corner there is a table with a green marble top and sliding shelves for holding miniatures, and in another corner on a high pedestal a bronze statue. One of the lamps has a blue Sèvres base and another one is a combination of lamp and work basket, in bronze. There are silk shades for the lamps and electric lights, and silk rugs on the floor.

Of all the rooms the dining-room is, perhaps, the most effective. It is in Renaissance style, the woodwork dark and the panels and hangings of dark red velvet relieved by gold trimmings. The buf-

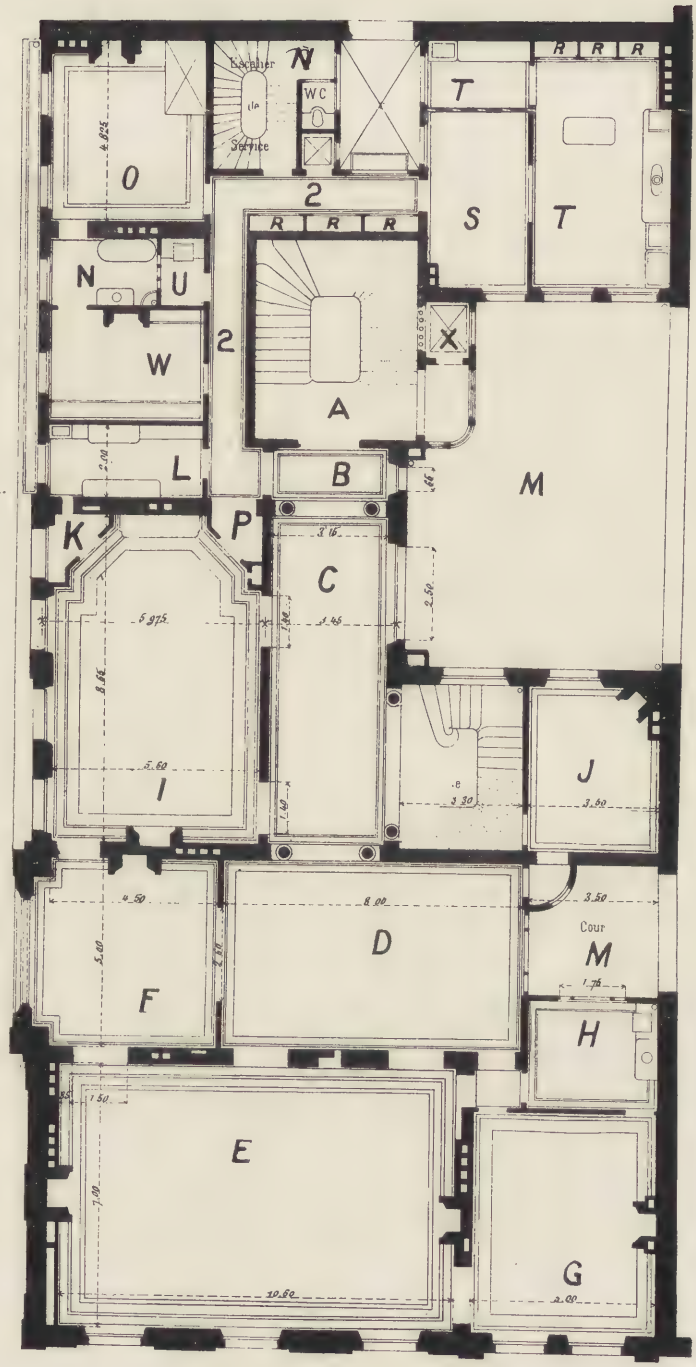


THE DRAWING ROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

A. General stairway.
B. Vestibule.
C. First gallery.
D. Reception hall.
E. Large salon.
F. Small salon.
G. Library.
H. Cloak and toilette room.
I. Dining room.
J. Moorish room.
K. Butler's room.
L. Butler's pantry.
M. Linen room.
N. Bathroom.
O. Bedroom.
P. Telephone room.
Q. Hall.
R. Cupboards.
S. Servants' dining room.
T. Kitchen.
U. Servants' stairway.
V. Toilette room.
W. Courts.
X. Elevator.

The measurements are in meters.



PLAN OF THE FIRST FLOOR.
Residence of Mr. and Mrs. John J. Hoff.
64 Avenue du Bois de Boulogne, Paris.



THE SMALL DRAWING ROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



THE DINING ROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



THE KITCHEN.

Residence of Mr. and Mrs. John J. Hoff. 61 Avenue du Bois de Boulogne, Paris.

fet is antique and the other pieces of furniture were designed to correspond with it. The table has richly carved supports and a highly polished top. Three large cabinets are filled with delicate china and glass and the walls are hung with Royal Vienna and Sèvres plates.

In front of the butler's pantry is a large screen with elaborately carved frames and panels of colored and embossed leather. The chandelier and the electric brackets at the side are of gold bronze exceedingly rich in detail. In the library the woodwork is dark, the walls and windows are hung with green brocade and over the bookcases are etchings and engravings. The large table is of Louis Fifteenth style with heavy bronze mountings. The chairs of carved old oak are upholstered with green and yellow brocade. The Moorish room is an ideal quiet corner for a den or study, and for after dinner coffee. The walls and ceiling are covered with Oriental materials and embroideries. The tapestry in the frames around the fireplace and mirror is very rich. The furniture is Moorish, and under a tent in one corner is a large sofa well supplied with cushions. But the interest of this room centres in a large collection of old lamps of every period and style.

The linen room is most conveniently situated for receiving and giving out the household linen. The shelves of the linen cupboards are close together and only accommodate packages of one dozen articles, each set tied with ribbons. This room is also supplied with electric irons and a long ironing table.

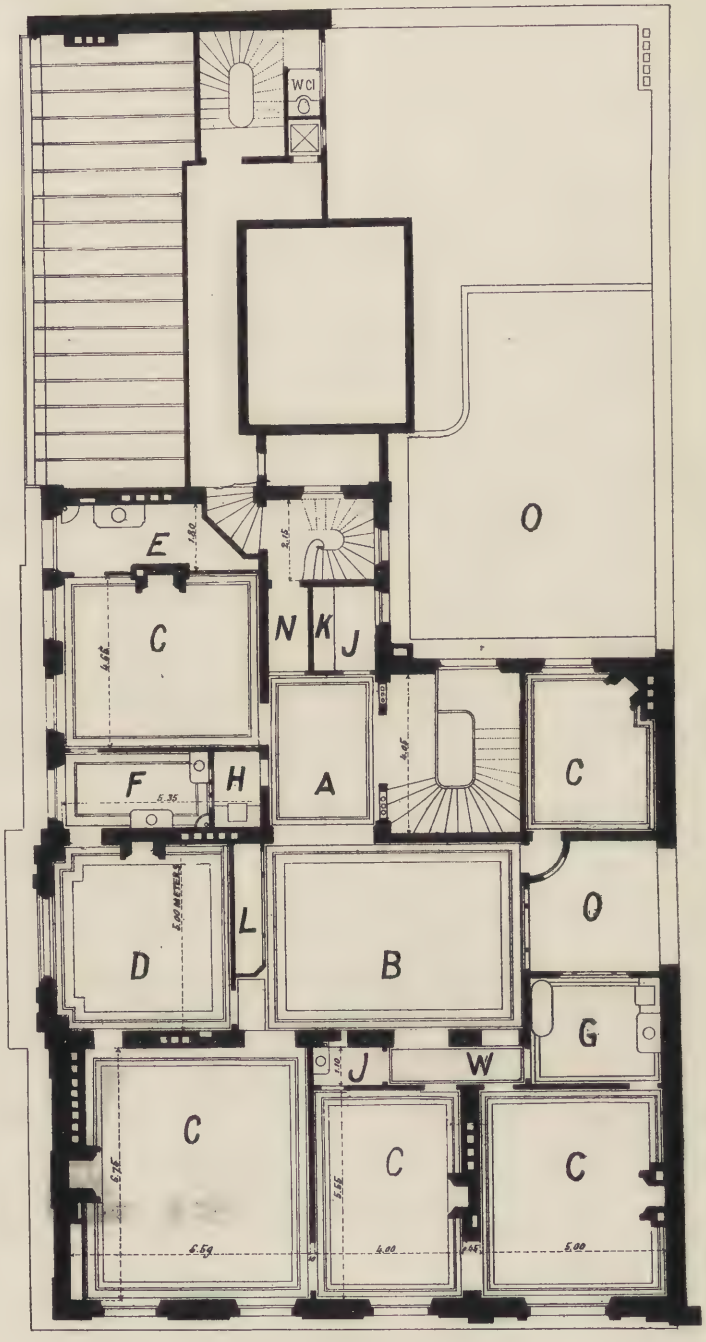
Opening off from the corridor are two rooms, a bedroom in English chintz and a bathroom. The kitchen has a large cooking range for coal and a smaller one for gas. As in all French homes the kitchen arrangements are excellent. There are shelves around the walls for holding the heavy copper utensils, and hooks below them for the saucepans. There are two large cupboards and a chest for coal, also two sinks, one used for the preparing of the food and the other in an alcove for the washing of the dishes. The floor is of white and red tiles.

On the second story are two large galleries from which the bedrooms open, and these are quite American in style. They are all large, well furnished and comfortable, with white bathrooms for the different suites. The corner bedroom is the largest and of the Louis Sixteenth period. The wall panels are of striped old rose satin. The chandelier and electric side brackets are of bronze with fleur-de-lis globes. An enormous Kirma rug of old blue and cream entirely covers the floor. There is also a large desk with bronze mountings, said to have once belonged to one of the royal palaces.

The boudoir, or dressing room, belonging to this suite is in English style. The wardrobe, built around two sides of the room are ar-

A. Gallery.
B. Billiard room.
C. Bedrooms.
D. Boudoir.
E, F and G, Bath rooms.
H. Toilette room.
I. Dressing room.
J. Sewing room.
K and L. Wardrobes.
M. Passage.
N. Second linen room.
O. Court.

The measurements are in meters.



PLAN OF THE SECOND FLOOR.

Residence of Mr. and Mrs. John J. Hoff.
64 Avenue du Bois de Boulogne, Paris.



THE LOUIS XVI. MAUVE BEDROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



THE BLUE BEDROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



THE OLD-ROOM BEDROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris

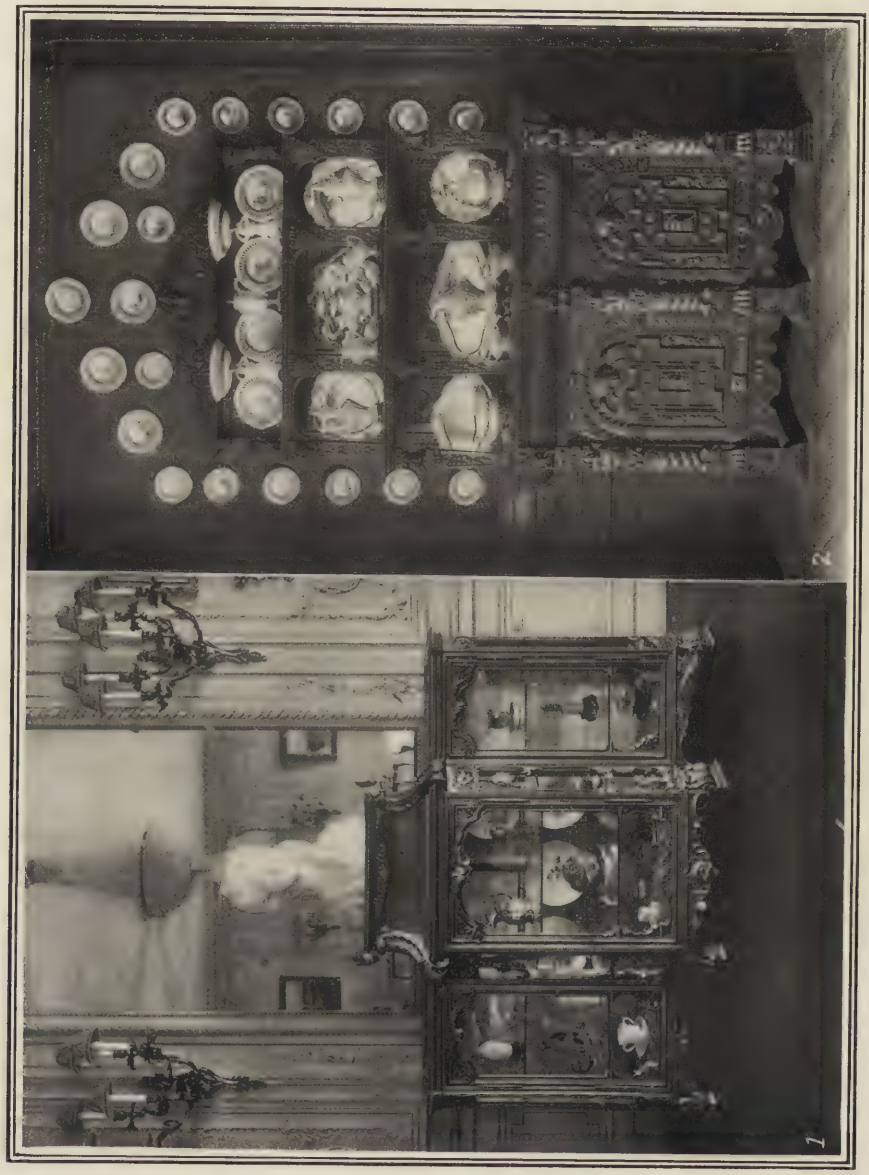


THE GREEN BEDROOM.

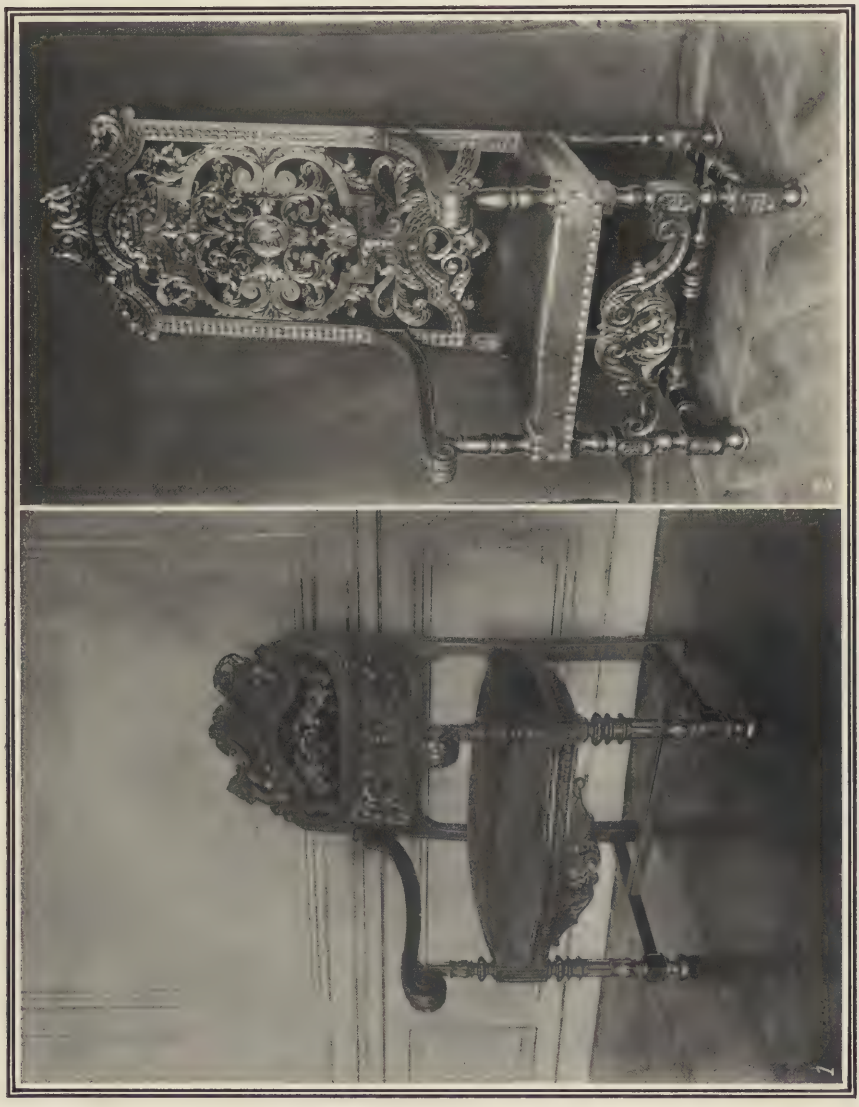
Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



Residence of Mr. and Mrs. John J. Hoff. THE CHINTZ BED ROOM. 64 Avenue du Bois de Boulogne, Paris.

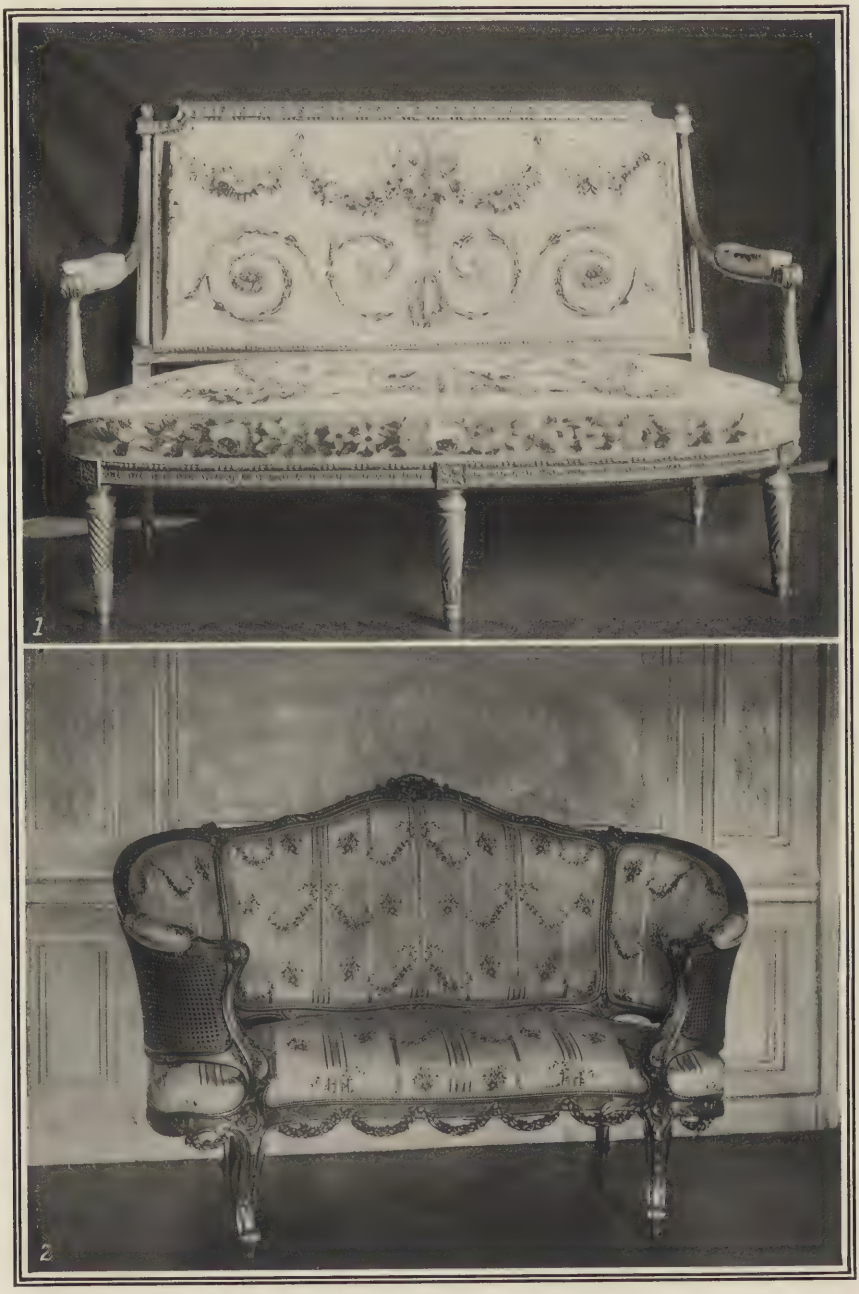


A LOUIS XV. VITRINE AND A RENAISSANCE BUFFET.
Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



RENAISSANCE CHAIRS.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



A LOUIS XVI. AND A LOUIS XV. SOFA.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

ranged with rods and hooks for dresses and wraps; sliding shelves for gentlemen's clothing, pigeon holes for hats and shoes; and drawers for smaller articles. The doors are plate glass mirrors with electric lights placed along the sides in such a manner as to cast no shadows. The adjoining bathroom is of pink and white tiles. The bathrooms and smaller toilet rooms are furnished with American porcelain tubs and toilet stands, and the windows are opaque and of colored glass.

The second gallery on this floor it fitted up as a billiard room and is lighted by a large stained glass window. A small room at the head of the stairs, with wardrobes built in and with an extra electric bell indicator, is used as a maids' sewing room. Next to this is a small second linen room and a passage to the rear hall. The rooms for the servants are on the sixth floor.

The heating arrangement has been found most satisfactory. Beside the open fireplaces there is a hot air register in every room, and in the galleries and rooms with a windy exposure, steam pipes are placed under the window seats. All the windows are very wide, and, as far as is practical, of extra width, so that there is not a dark corner in the house.

The floors throughout are inlaid in quartered oak and are kept highly polished with a preparation of wax and turpentine, and Oriental rugs are laid down but not nailed to the floor.

The house is quite ideal for entertaining on a large scale. The galleries on both floors give perfect freedom of access to every room. The three double doors of the dining hall and the two small ones for the domestics prevent all confusion at the entrance, no matter how great the number of guests at a reception. There are wide balconies, extending across the entire front and side of both floors, and these are fitted up with tables, chairs, and awnings, making a most charming summer retreat.

The view from the windows is very fine. There is the Avenue du Bois de Boulogne with the Arc de Triomphe at one extremity, and the fine gate of the park at the other, then the entire "Bois," and many of the suburban towns in the distance. The three families living in this building are Americans, and the occupier of the apartment described has added the handsome doors, wall hangings, chandeliers, wardrobes, electric wiring and plumbing.

Miss F. Riley.

SIMPLE WAYS OF FIREPROOFING.

RECENT experiments made by the managers of the Insurance Engineering Experiment Station in Boston have given to the student of fireproofing a trustworthy and up-to-date basis for further consideration of this important subject. A report on "'fireproof wood,' so-called," dated July, 1902, a supplementary report dated August 6th and based upon the public investigation widely advertised and held on August 1st, are signed by Edward Atkinson, the director. A more detailed report, under date of July 24th, and a supplementary report based upon the public test of the 1st of August, and dated August 8th, are signed by Charles L. Norton, the engineer in charge. A report on sound proof partitions, dated August 8th, and one on the same subject by Professor Norton, have much to do with the matter of fireproofing, because all the sound proof partitions offered are in a general way incombustible and in a way fire-retarding, and the reports furnish very valuable information concerning the possibility of building very thin and very light partitions which have the double advantage of being fire-stopping and sound-stopping in their composition. All these investigations and reports, and the station itself are controlled in a general way by the board of directors of the Boston Manufacturers' Mutual Fire Insurance Company, an enterprise which has been much favored and strenuously pushed by Mr. Atkinson, than whom no man in the community is better known as one capable of profound conviction, and as one having energy enough to push vigorously the undertaking which he approves. A previous report by Professor Norton on tests that had been made of fire retardent materials with photographic plates is of especial value, and the monthly report of fires and losses of the insurance company itself, which is very full and detailed, gives us in part that which the fire departments of our cities should give us, a record of the way in which fires take and are propagated, and of the way in which their further spread is stopped, whether by the ordinary public appliances or by special patent contrivances of some kind. Mr. Atkinson has urged the foundation in Massachusetts of a department of insurance engineering. His annual reports which are published in addition to the monthly reports abovenamed, have each of them most valuable statements of fact and of the obvious conclusions of experts, and in what is said above, the question of fireproofing and fire-extinguishing is alone considered, while the work itself includes other departments of building improvement, such as, for instance, the diffusion of light, concerning which a valuable report was issued less than two years ago.

The result of all this is that we may dismiss from our calculations the immediate possibility of getting wood which will not burn. It appears that wood is not rendered incombustible, nor, so far as is known, has ever been or ever can be rendered incombustible. A greater heat is necessary to kindle it, but it will burn. This, to the present writer, is not altogether a disappointment—but of this matter below.

Fireproofing is so very important that even with the most artistically-minded thinkers it must take precedence of questions of fine art. Mr. Gibson, in his admirable papers, has pointed out that modern so-called fireproof appliances tend toward a protection of property rather than a protection of life; and he is right. Still, even protection of life is not the one important thing. Human life is not of so very much consequence: it must end soon, if not to-day. Except as one may have others dependent upon him for physical or moral support, no man alive ought to care whether to-day or next year sees the moment of his exit. Protection from torture we may strive for, however; every one may care—our physical frame and our mental outfit are such that we must care—for preservation from very great physical suffering. Neither is the chance of death by fire exempt from moral suffering as well, for even in the cases where the sudden death comes, as we think, mercifully, by suffocation, from strangling smoke, we have to remember the long minutes of waiting, of mingled hope and fear, of struggle, of casting the chances of escape, of doubting whether the feeble will power may be wrought up to such a point that one may throw himself from the high window and end his fears and his danger at once. So that Mr. Gibson's position may be taken up and held even by those who feel that no sane and thoughtful person should care much whether his death comes now or is postponed for a while.

There is not here a question of wood so used in large masses, or so altered in its nature that it will burn more slowly. The question is concerning materials that will not burn at all. And it is not to modern inventions that we need look. The advertisements of modern appliances meet you everywhere; and yet not one of them is needed in the simple proceeding of omitting wood, when you build. Their purpose—the value of any one of them—is either the protection of metal structures from undue and dangerous heat, or it is, in America at least, the retention of the familiar superficial aspect of our buildings, in spite of a new kind of construction. This aspect of our buildings, especially of the inner surfaces, walls and partitions, floors and ceilings, is founded entirely upon a traditional construction of timber with adjuncts of light woodwork in the way of furring strips,

battens and laths, panelling, ceiling-boards and casings. So much then of modern fireproof devising as is not expressly prepared to protect the modern metallic construction from heat is an attempt to attract the buyers of real estate and to make money, quite legitimately, by offering to owners and architects an easy way of making houses conform to the new police regulations and yet look exactly as the old wooden houses looked, to keep the innocent old carpenter-built fashion, although we substitute a great deal of incombustible terra-cotta, cement, and what not for the stud partition, the furred-up floor and the furred-down ceiling. But why start from the wooden type, at all? Why—when you decide to build something that won't burn,—why retain the old look of the very combustible houses of the past? When new inventions of any sort disturb the even course of things, there is first a popular exultation; and then a popular disappointment because the world is not remade immediately by the new invention; and lastly, a comparatively excellent result, which comes of the action and reaction of the new invention and the old customs each upon the other. And so, in the matter of this most crying need of our time, physically speaking, the making of our buildings less easily combustible, the "annual ash heap" less formidably great, and the percentage of deaths by fiery torment somewhat smaller, the natural reaction was not long in coming, and as buildings called fireproof burned, one after the other, fireproof buildings taken altogether came to be denounced on all sides as frauds. When the wooden warehouses with granite-faced outside walls burned, in Boston, in 1872, the papers talked of the fireproof buildings going first: and a saying like that was fathered on Gladstone, once, when there was question of the safety of the national possessions in the way of works of art. That you cannot make a building fireproof is a commonplace of some hasty people; though indeed a part of this outcry is from interested parties. There are plenty of people of influence who object to strict laws on this subject.

The third step in the evolution is not yet reached. The newly introduced materials and processes have not yet passed into our easy daily ways of building, and so it seems important to recall what was done before any of them appeared; for indeed it was quite feasible to build incombustible buildings before there was anything in the market but brick, stone and iron—before there was cement or terra cotta blocks or plaster-board or expanded metal lathing, or even wire-lath, or anything more recondite than the materials which had been used in Europe for five thousand years. Thus, if one had to build a heavy building, with floors made of iron beams and brick arches, he might proceed somewhat in the manner

shown in Fig. 1. He would lay up a sixteen-inch wall, which wall might be twenty inches thick in the basement story, to carry the iron beams and the whole weight of floors and roof. A two-inch air space would separate this from an eight-inch wall outside, which wall being partly composed of brick and partly of cut stone, could only be rightly built (being so thin) when the stone went through the wall and was backed off smooth on the reverse side. The same figure shows the arrangement of the window jambs in such a wall as this. There is perhaps a fifteen-inch reveal outside; and then a chase, which may be of any size sufficient to receive the wrought-iron hollow window frame, and then the window jamb, as it is seen from the rooms and passages, perhaps eight inches deep. This jamb, like the other wall surfaces, is of brick above a certain horizontal line which we will take at five feet from the floor; and faced with marble or with hard stucco or with slate to the

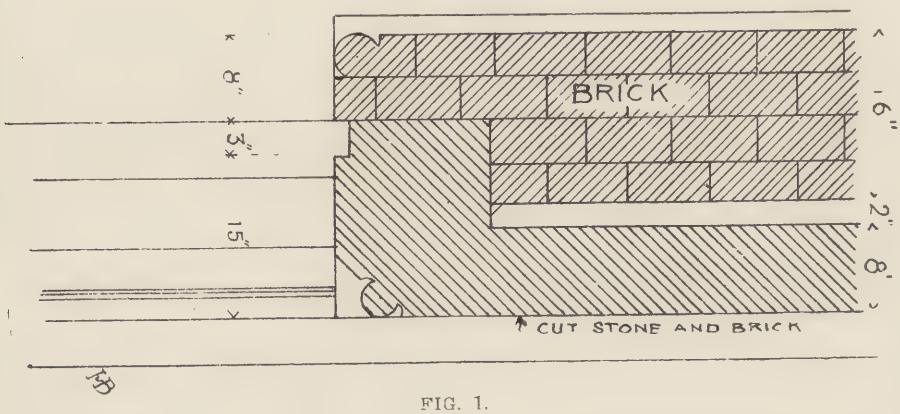


FIG. 1.

height of that five-foot line, in the way of a simple dado. The window frame is of wrought metal, and it is hollow for exactly the same reason that the old-fashioned, round, cast-iron column was hollow, that is to say, the same amount of metal would be vastly more rigid when used in the form of a tube than in the form of a rod. It does not follow that the hollow frame is to be used for vertically sliding sash with weights. In fact, the window frame had far better be arranged for swinging casements, or for pivoted sash; though it is quite practical to use the old-fashioned sliding window with weights while still employing metal alone for all parts of the fitting.

Starting from this wall and this method of building the jambs of window and door openings, within and without, the whole structure develops itself naturally and easily.* Fig. 2 shows a vertical

*It is still of masonry-built edifices that we think—the steel-cage structure must be treated separately.

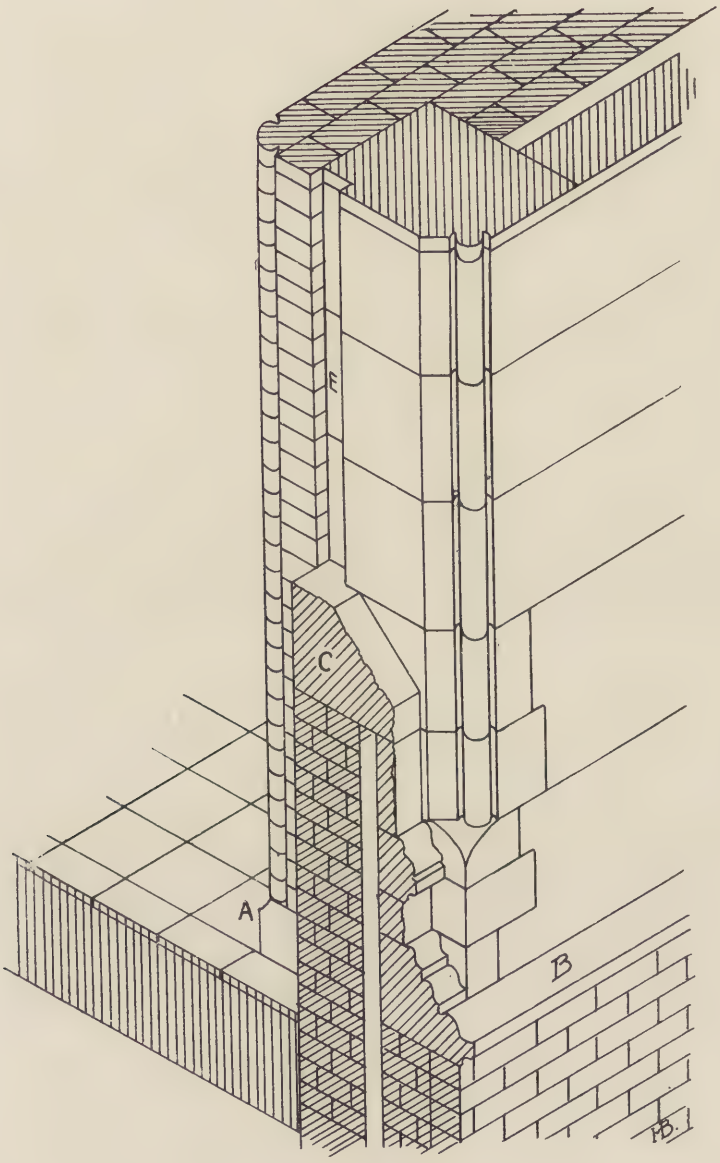


FIG. 2.

section through one of the floors in which A is the representative of the usual baseboard or mopboard. This is a course of cut stone of the height of three (or of four) courses of brick, cut with flat bed at top and bottom and laid directly upon the cement floor, or set with the brickwork of the wall. Where this base-course reaches the inside jambs of openings there is no "wash"—no return of any mouldings; the stones are cut off flush with the face of the jamb. Fig. 3 shows such a door-jamb in an eight-inch partition wall of brick, the pieces AA being cut stone in long uprights, as comes cheapest, with no attempts at breaking joints or "long and short work," but perhaps for architectural effect's sake alone, and according to the general style adopted, a horizontal piece of stone at the level of the lintel above, or just below it. Fig. 3A is a horizontal section through the same, at a higher level. Fig. 4 shows a doorway so managed; and Fig. 4A a more elaborate doorway, arranged for a room with higher ceiling. As drawn, this doorway has jambs of a different

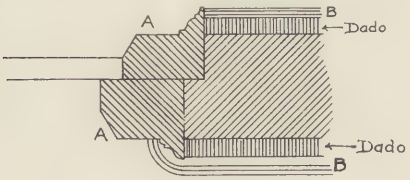


FIG. 3.

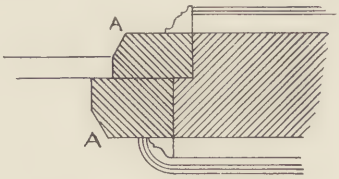


FIG. 3A.

section, so is not supposed to have a hinged door. The hinges are built into the wall in one of the good old-fashioned ways, either by means of a solid iron "brick" of the same size as the clay bricks to which the fixed half of the hinge is attached, forming one piece with it, or with a long tang or flange built into the wall exactly as may seem most convenient and durable. The projections of the stone bases are shown at BB (Fig. 3); this projection need not be more than three-quarters of an inch. Whether it is or not will depend again on the design of the interior of the room, and the amount of stateliness imparted to it.

When the story is low and it is desirable to have partitions less than 8 inches thick, or when the partition must rest upon the floor-beams, a four-inch brick wall can be made perfectly stiff by the use of vertical ties of angle-iron or of the lightest I-beams at not very frequent intervals. These may be strapped together horizontally at intervals, by thin blades or plates of iron; as indeed was practiced in New York before the civil war. Here, however, is a chance for using the hollow blocks since we have them. Neither the four-inch brick wall nor the partition of modern material can be made to

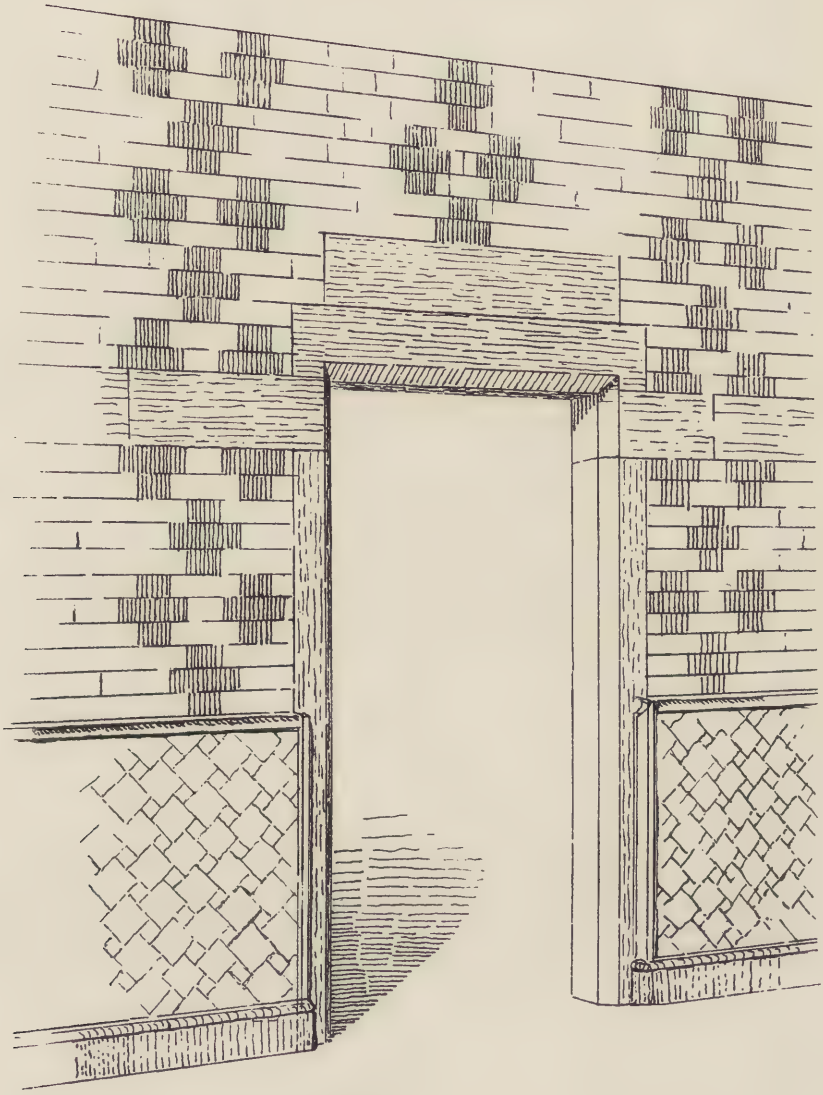


FIG. 4.



FIG. 4A.

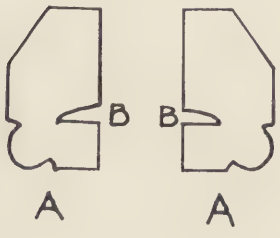
look very well if the material of the wall is exposed; but for this see the next paragraph.

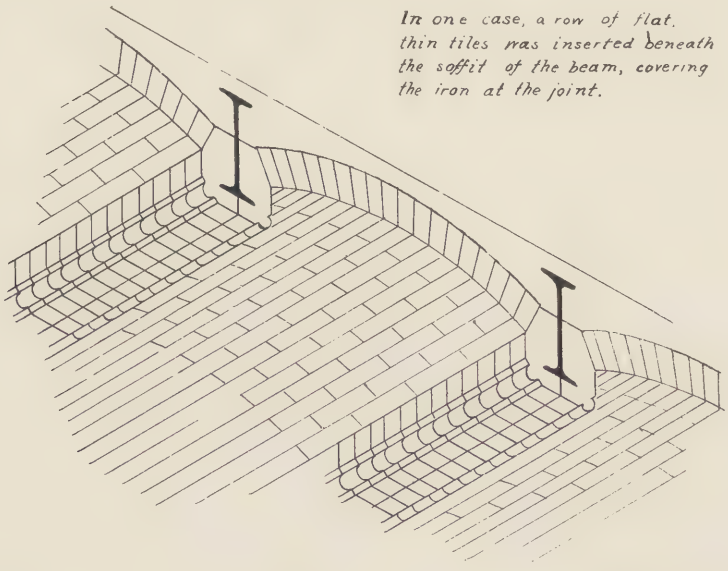
Considering then the covering of the brick interior face of the wall; for at least four feet, perhaps for six feet, of its height, partly for its protection, partly because the brick surface is disagreeable to the touch, let a slab of slate, of marble or of glass, or a piece of tiling of any sort be used as such dado; the way to handle it is indicated in Fig. 3. AA are the cut stone uprights; and on each is worked a projecting flange which covers the edge of the dado. This flange will stop at the top of the dado, *sans-façon*; it is so very small that it is better to cut it off short; but in rich designing a boss may be worked at the top. Fig. 4 shows this flange stopped without a boss but returned against the cut stone face of the jamb-piece. The wall-face above is good if left in smooth brick-work of good quality although bands of relief and of color furnish available ornament, and so do tile, which may be also non-absorbent and most effective in the way of sanitary precautions.

Considering, now, the protection from heat of the iron beams in the ceiling overhead, it is to be urged that such a protection is still desirable even if the building be in itself absolutely incombustible, because it cannot be foreordained that there shall be no furniture of a very easily kindled and hotly burning sort, no loose papers, no still more dangerous articles deposited in the rooms below. The method of making the ceiling proof against all contingencies is not more difficult or novel than the casting of a certain limited number of bricks of the section shown in Fig. 5. These bricks will be of size according to the depth of the iron beam and width of its flange on the soffit or underside A, and of such height as will be called for by the vertical height of the beam and the thickness and spring of the arches which form the floor. And here a word may be said of the immense advantage architecturally of getting your flat arches of the ceiling relieved in that way, by means of the proportionally rather deep vertical impost, Fig. 6, as distinguished from the flat, dull and ugly look of the floor laid as in Fig. 7. Nor does it need a very lofty room to allow of such a treatment as this. The moulding which is shown here is very simple and as if intended for a ceiling well removed from the eye of the inhabitants of the room; it can be also as delicate as you please to order; and here the reader may be reminded that there's nothing to prevent the cutting of brick with the tool, exactly as you cut soft stone. In Fig. 5 the chase or channel B is wide enough and deep enough, vertically, to take the flange of the beam. Practice has shown that these bricks of the impost can be put into place very easily and rapidly, for the workman hangs them one after another on the flange of the beam and points them with mortar as he goes along, while the open

joint on the soffit of this impost can be pointed at the same time in lengths of two feet or six feet. No further handling is requisite until decorative painting is applied directly to this ceiling of hard, baked clay.

But this ceiling will be made up of long and relatively narrow panels, carried across the room, and each panel will be arched up in low, segmental curves. The system gives to many persons a certain idea of the business building—of the office; they cannot accept that look of ceiling for a private house. As to which feeling let it be said that the mere fact of the panelling of a ceiling in that fashion is noways bad! The ceiling shown in Fig. 8 is an actual copy of one in an old-fashioned house in New York; but the ceiling itself is of these latest years only, and was deliberately designed and carefully put up. A simple pattern of the sort is admirable for decorative painting. These panels are horizontal and flat; and that flatness can be given to the panels in the fireproof *plafond** as well. The thing was done thirty years ago by





In one case, a row of flat, thin tiles was inserted beneath the soffit of the beam, covering the iron at the joint.

putting in sheet iron secured to the web of the beam, that is to say, to one of its upright faces: or by building it into the brick or terra

*The English language has no term which corresponds to *plafond*; and it needs one very much, as "ceiling" gives the wholly false idea of something ceiled, that is to say, closed tight with plaster or, in America at least, with thin and narrow boards, while "soffit" is used exclusively for smaller surfaces, the under side of a lintel or at most of a stair.

cotta covering of the beam. There was no more difficulty in painting the underside of this iron than there would have been in painting the curved intrados of the brick arch. Modern patented invention has supplied metal plates with patterns embossed upon them, and also metal lath for plastering. Heavy paper board, mill board, or the like, or sheets of leather would do equally well; the only difficulty being in each and every case the necessity of guarding against sagging, for nothing is uglier than to have what should be a flat horizontal surface, as of a plafond, or part of one, really bulging downwards in the middle. It will bear being crowned up a little, cambered, as the phrase is, but a sagged ceiling is not to be endured.

It is obvious that for any one who desires a wholly flat ceiling like those of our ordinary old-fashioned dwelling houses, the thing can be done either by using these thin sheets of metal or by apply-

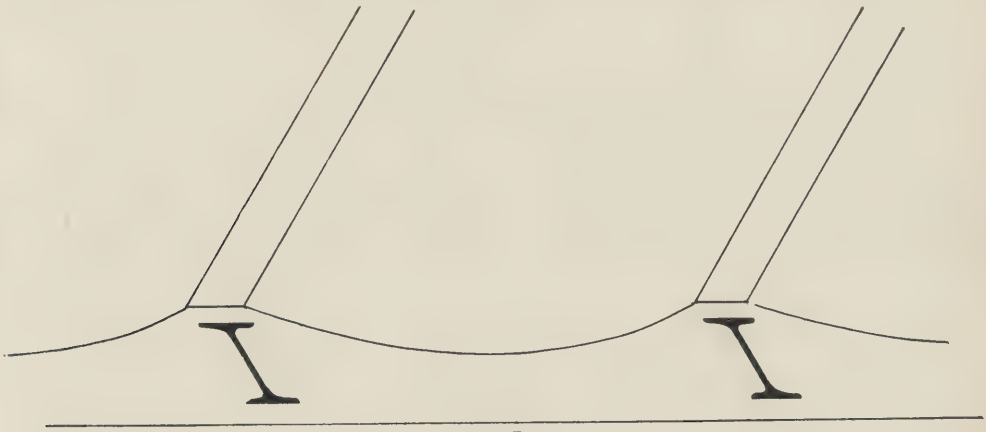


FIG. 7.

ing the plaster direct to a system of lath of any fireproof material. The great value of plaster in its different forms, and its worthiness as a building material, are touched upon below.

The flooring of such a building, the surface upon which you walk, is of course varied in its possibilities. There are all the hard, thin and smooth materials which the well-known resources of the building trades allow. There is earthenware tile in all its forms and the infinite possibility of making tiles to order of any size, of any thickness, of any style of decoration. Tiles may be of no decorative purpose at all, like the plain red brick slabs of the old-fashion Italian or south French roadside inn; beautiful in their simplicity, though too absorbent of wet; and they may be inlaid in many-colored clays, and made of what is properly called stoneware and "in the trade" porcelain, or really of porcelain, and will then be absolutely non-absorbent and safe. There is the tile of

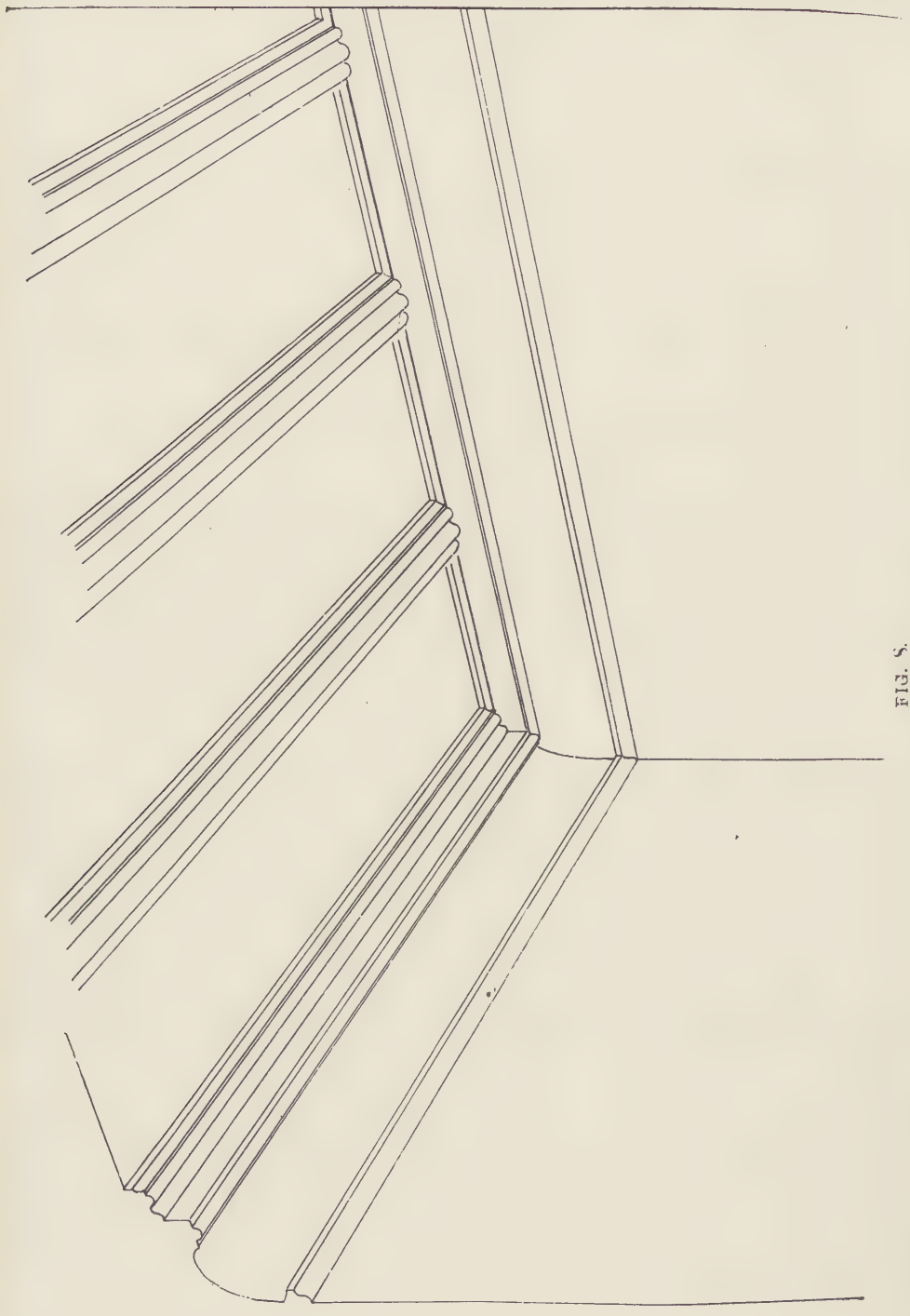


FIG. 5.

costly marble, chosen for its natural beauty and cut to simple outlines, producing a pattern of some elaboration which will extend and complete the beauty of the marble. There is the simple slab of slate, black marble, or in the neighborhood of New York, selected bluestone, that admirable stone of the Catskill Mountains which our Eastern States are so fortunate to possess. There is mosaic, in all its forms. There is Terrazzo-Veneziano or its equivalent. The play of fancy which these materials will allow is of course indefinitely great, nor will any designer complain that he has not enough variety of flooring material ready at hand. There are, moreover, two or three new patents, which promise a warm and elastic flooring, probably quite incombustible.

As for the constant requirement which to the present writer seems unreasonable, but which still exists—the constant demand for a much less hard and elastic material than these, that is to say, for the familiar *planks*; it is to be said at once that there is no better floor for office, for workroom, for passage, for hall, than carefully smoothed and hard cement upon which "cocoa matting" is laid; but there are other mattings and other floor-cloths and their equivalents in water-proof material. The room which is intended rather for family life, or, on the other hand, for the elegancies of social intercourse, may be perfectly well floored with cement to which is adapted a border of tile or similar decorative material, because rugs will be used, and there is no difficulty whatever in stretching large carpets of the size required to knobs and pins let into the floor, exactly as is done with flooring of wood. As a matter of mere practice and daily experience it is no more difficult to be comfortable with a floor of incombustible material than with the floor of easily burning plank set on furring strips as if for the express purpose of communicating fire rapidly from side to side of the room or a whole story of rooms.

So far we have hardly allowed for the prejudice there is in favor of smooth surfaces of plaster on wall and ceiling. The assumption has been, rather, that the natural surface of the brick, terra cotta, stone and marble, with tiling of many sorts and with painted iron where better might not be, would furnish the nobler and more interesting surfaces; and that is true. The present writer does assume that, and knows but one objection to living between walls of such undisguised building material, and that a slight one, a picayune kind of objection, having to do with the innocent old ways of driving in picture nails anywhere. There is nothing against plastered surfaces, though! There is an ancient Roman room, well known to students, though its discovery in the Farnesina gardens is of only a few years before the close of the nineteenth century.

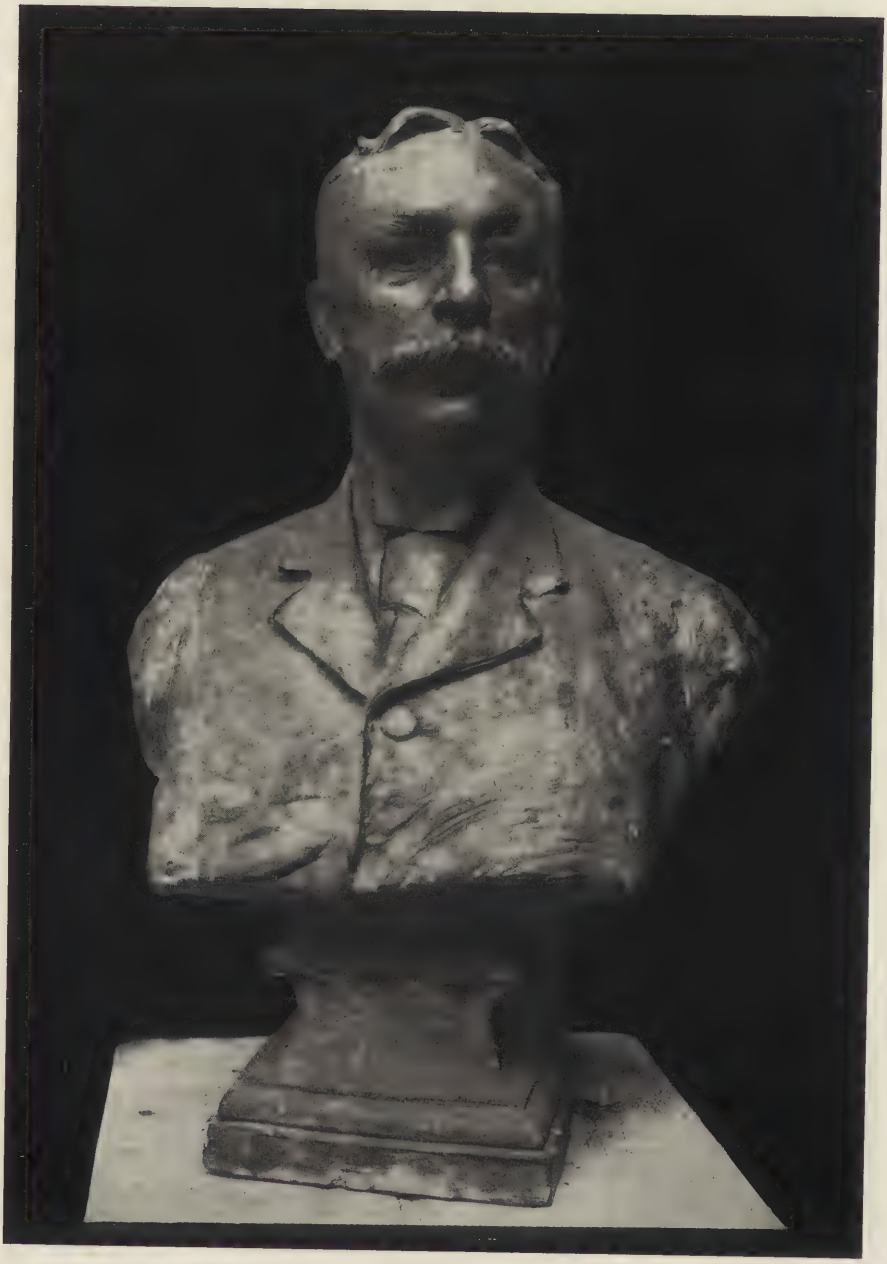
There is also an ancient tomb on the Via Latin, discovered in 1862. In these we have the key to what was undoubtedly a most common method of interior decoration, at least after the definite adoption of the Imperial Roman system of building. The ponderous vault is coated with admirable stucco far better than anything in common use in modern times, and in the surface of this are modelled and moulded the ribs and the decorative figures which make up the elaborate pattern. The nearest approach to this in our modern times is the use, in some recently finished New York business buildings, of excellent cement run in mouldings forming bases and surbases for the thin decorative facing which covers the brick walls. These, indeed, are less resistent to violent blows, as of the corner of a piece of furniture or a heavy trunk than would be similar members in marble or slate, but there is nothing to prevent these most projecting parts of an ornamental structure, thus within reach of daily accident—there is nothing to prevent their being of perfectly hard material built in with a key to the decorative surface of stucco. They can be made of metal without the slightest difficulty and at very moderate expense. As to the immense possibility of splendid work in relief-sculpture applied to ceilings and walls, whether covering large surfaces or kept within panels and in capitals and friezes, it gives one a thrill even to imagine it.

Now, as to the doors, those actually movable folds or flaps, the thin filling which is needed to close the passage of each doorway, and to swing open when required, we shall—if we still proceed on the lines of having nothing about that will burn——we shall have a more limited choice of material. In old times when the Merchants' Exchange was built in New York and the Custom House, at the corner of Wall and Nassau streets—those buildings which have been since respectively Custom House and Sub-Treasury—or when certain buildings were erected by the United States in the business quarters of New York and Boston, the doors were made of solid cast iron made in exact imitation of ordinary wooden doors, with panels and mouldings and all. These threw a great weight upon the hinges, and moved slowly. There are better ways than that, but the doors—and also the window sash—require a more minute consideration than we can give to them here.

Thus, briefly, the possible building of a really fireproof, that is of an absolutely non-combustible character, has been considered. That it is perfectly available for public buildings and business buildings has been proved by actual experience; for every part of the work here described has been actually carried out, and that in the years before 1875, and the buildings to which it is applied are still in existence, so that the perfectly smooth working of all these ap-

pliances may be judged by any one. Very similar methods were in use in the admirable buildings of Columbia University, now destroyed. The question as to how to adapt such a treatment to the dwelling house, or still more to the modern hotel with its numerous subdivisions, its little passageways and turns and angles, its cupboards and closets and shafts for plumbing and for ventilation—that question may indeed be one requiring some labor to answer in detail. It cannot be included within the limits of this brief article. But it may be suggested that the thin partitions of our modern houses to which allusion has been made above, are perfectly available for the lighter parts of better buildings. No doubt it has been the object of this sketch to suggest more revolutionary ways of making the interiors of our buildings, but some of the patent devices may still be found to conform to the standard set up in the closing sentences of a paper in the Record of two years ago, that there is not to be "in the building itself, its walls, floors or fittings of all sorts as much wood as would make a lead pencil." We can easily live up to that standard, to-day, in everything except a dwelling house. Let the matter of thin and strong partitions be taken up, seriously, as has been done in the Boston experiments. With this problem in the way of solution, and a good, light door in the market, the private house would be easy to build as it should be built. There is no reason why it should not be as comfortable as the existing fire-traps, more free from smells and from vermin, immeasurably more permanent and solid, and, of course, elegant and stately in a way, and to an extent that the unpracticed thinker on such matters can hardly conceive.

Russell Sturgis.



BUST OF CHARLES T. YERKES.

Sculptor, M. Van der Straeten.

A BELGIAN SCULPTOR AND HIS ART.

IT may, I think, be taken for granted that there are few people who do not heartily admire the art of eighteenth century France. Once almost in disrepute, it was raised to its proper level in history through the efforts of Jules and Edmond de Goncourt and other critics, who, unlike some of their predecessors, knew how to appreciate with perfect impartiality the work of Watteau and Boucher and Lancret. So nowadays we do not need persuading into an admiration of these and other artists of that time. The dainty elegance of the eighteenth century is beloved by everybody who has the slightest pretence to being a man or woman of taste.

In looking at the work of M. Van der Straeten one is irresistibly reminded of that produced under Louis XIV. and his successors. Nay, I might even go further, and say that to pronounce oneself an enthusiast, or merely an admirer of the art of that period is tantamount to expressing an appreciation for the works of this clever Belgian sculptor. For many of his marbles are reminiscent of the painters I have mentioned above, full of all that grace and charm which is a characteristic of their paintings and drawings. Watteau, as Walter Pater says in "A Prince of Court Painters," was "a sick man all his life. He was always a seeker after something in the world that there is in no satisfying measure, or not at all." The result was apparent in everything which he did. Physically incapable of powerful works of art, he produced interior decorations for houses which were the most delightful "fantasies" the world has yet seen. Writing of one of his decorative pieces, Pater says, "Oh! the summer-like grace, the freedom and softness, of the *Summer*—a hayfield such as we visited to-day, but boundless, and with touches of level Italian architecture in the hot, white, elusive distance, and wreathes of flowers, fairy hayrakes and the like, suspended from tree to tree, with that wonderful lightness which is one of the charms of his work." Boucher was a genius of a robuster nature. Despite the grace of his shepherds and shepherdesses, and the charming attitudes of his Venuses, there is a certain coarseness about all the productions of his brush or pencil. M. Van der Straeten has been inspired by both of these great artists. His works have some of the grace of the one and the strength of the other.

It is an interesting fact that Georges Van der Straeten, who was born at Ghent in 1857, was not intended by his parents for the profession of an artist. Like so many mothers, his mother regarded the sculptor's calling with suspicion, as being a precarious means of earning a living, and accordingly insisted on her son being trained for the bar. Not that she had any objection to him following out



CLAY DESIGN FOR A DECORATIVE STATUETTE.

Sculptor, M. Van der Straeten.



PORTRAIT STATUETTE IN MARBLE.

Sculptor, M. Van der Straeten.



THE SKATER, A BRONZE STATUETTE.

Sculptor, M. Van der Straeten.



THE CLAY DESIGN OF A PORTRAIT STATUETTE.

Sculptor, M. Van der Straeten.



A LADY PLAYING A HARP.
(A Life-sized Marble.) Sculptor, M. Van der Straeten

his own ideas; she wished to provide him with a "certain" means of earning a livelihood, so that he might never have need to reproach his parents with having neglected to give him a sound education. M. Van der Straeten's early studies were, therefore, directed to the classics and jurisprudence. But it was not long before he gave up all idea of making law the study of his life. Whilst at Ostend on a holiday, he relates, he collected some clay on the seashore and



AUTUMN. WINTER.

Statuettes of the Four Seasons in the New York house of Mr. Charles T. Yerkes. Sculptor, M. Van der Straeten.

fashioned out of it his first statuette. It was a poor enough production, but its merit was sufficiently great to produce a favorable impression on the young artist's father, who, very shortly after his return home, decided to give him an artistic as well as a legal training. M. Van der Straeten was placed under the care of M. Kasteleyn, a sculptor of Ghent, who immediately set him to work on or-

naments. However, he very soon got tired of this and turned his attention to portraiture—a branch of the sculptor's art in which he felt he might be very successful. It was his delight at this time to make clay models of beggars and curious characters to be seen in the streets—small statuettes which strikingly recalled the figures in Daumier's sketches. He also did busts of most of the members of his family. Joining the school of the Société Artistique of Ghent, he still further progressed in his work. Pierrots was the next subject which took his fancy. All this time, it must be remembered, he was preparing for the bar, to which he was called almost simultaneously with the opening of the first exhibition (at Brussels) at which he had works accepted.



SPRING.
Statuettes of the Four Seasons in the New York residence of Mr. Chas. T. Yerkes.
Sculptor, M. Van der Straeten.

A change in the style of M. Van der Straeten's works occurred some four years after this; subjects taken from the lowest orders of society were abandoned for circus-riders, dancing girls, etc. Then, about 1883, he made a further advance, statuettes and groups in his third manner being inspired by a growing love of the Louis XV. and Watteau periods. Particular mention should be made of a piece of sculpture produced about this time and exhibited at Brussels, since it marked a turning point in the artist's career. This was a life-size group of a Pierrot and a dancing-girl, entitled "L'Amant de Coeur." M. Jan Van Beers, the well-known *genre* painter, was much struck by it and prophesied that if its author would only come to Paris he would meet with certain success. The

advice was followed. M. Van der Straeten gave up pleading in the courts, came to Paris, and gave himself entirely up to the pursuit of his art.

I know of no other Parisian sculptor whose work is so suitable for the beautifying of the drawing-room and the *boudoir* as M. Van der Straeten's large groups and statuettes. Take, for instance, that exquisite life-sized marble "Lady Playing a Harp" which is here reproduced with other examples of his work. It was exhibited at the "Epatant," one of the fashionable art societies of Paris, a society of which M. Van der Straeten is a leading member; and is now in the *salon de musique* of M. Antonio Lage, a wealthy ship-owner and engineer. Similarly, many another Parisian mansion is beautified by this sculptor's works. Besides large pieces of sculpture, mention should be made of statuettes, and especially his portrait ones, now so greatly in favor with Parisian ladies. As a portraitist M. Van der Straeten has attained considerable skill. Amongst the busts and small portrait-statuettes which he has executed are those of Worth, the famous dressmaker, Mme. Sarah Bernhardt, Miss Ada Rehan, and Mr. Charles T. Yerkes of electrical fame. The statuette of Miss Rehan was done in 1895, at a time the celebrated actress was giving a few performances at the Vaudeville Theatre in Paris, and represents her in Louis XVI costume. Mr. Yerke's most life-like bust was modelled in the following year.



SUMMER.
Statuettes of the Four Seasons now in the New York house of Mr. Chas. T. Yerkes.
Sculptor, M. Van der Straeten.

Frederic Lees.



OFFICES OF THE AMERICAN EXPRESS CO.
Madison Avenue, from 46th to 47th Streets, New York City. Architect, Samuel Huekel, Jr.

RECENT BRICKWORK IN NEW YORK.

IT is very much to be hoped that the preference in favor of red brick, which so many of the better architects of the present day are showing, will continue, because it can be stated almost without qualification that the domestic architecture of New York City has possessed a certain character and attractiveness just in proportion as red brick has been the dominant material used. The earliest type of inexpensive dwelling in Manhattan was a brick edifice consisting of a basement, a low stoop, two stories of brick and another slanting story with dormer windows, which made the transition to the roof. This was very much the best looking and most convenient type of house which any considerable portion of the population of New York have ever used for residence purposes, and almost every subsequent change, except one or two which have taken place very recently, has been for the worse—the low water mark having been reached during the dreary years of exclusive brown stone. And even after the building up of the West Side had begun and the brown stone was to a large extent abandoned, the materials which replaced it were clumsily employed. This was particularly true of the brick, which was generally smothered by an abundance of unsuitable stone trimmings, so that no advantage was reaped from the peculiar value of the brick as a material.

Recently, however, in many of the reconstructed residences in the central parts of Manhattan, brick is once again beginning to be used with excellent results. We reproduce herewith a few examples of these houses, selected very much at random. But all these buildings give similar testimony to the admirable effects which can be produced by the use of brick in comparatively small buildings. The peculiarily interesting aspect of the matter is, however, that the attractiveness of the result is to some extent at least independent of the excellence of the design. So long as the brick itself is given a fair chance, and is not spoiled either by a dull color, by a mischievous coat of paint, or by vulgar copings and trimmings, these brick buildings mostly always give the passer-by a sense of relief and pleasure. The great exception is, of course, the tenement houses, the color of which is always so uninteresting and the trimmings and copings so ugly that a row of them is one of the most depressing of all architectural spectacles; but in the few cases in which model tenements have been designed by architects with some taste, they illustrate the point of this article, as well as do the dwellings, herewith reproduced.

The peculiar advantage of brick is that it is such a modest and unpretentious material. A stone building requires a certain distinc-



PUBLIC SCHOOL NO. 43.

Amsterdam Avenue and 129th Street, New York City.

C. B. J. Snyder, Architect.



THE BABIES' HOSPITAL OF NEW YORK.

Lexington Avenue and 55th Street, New York City. Architects, York & Sawyer.

tion in the design, else it becomes heavy, monotonous and barren. Even when the stone itself presents a good color and surface, it requires skillful treatment to get the best out of it; and obviously in the great majority of city houses it cannot obtain such treatment. Brick, on the other hand, looks well, if only it is handled with some propriety—that is if good brick is used, and is really allowed to show. Take, for instance, the two dwellings, illustrated on another page at 113 and 115 East 40th Street. In neither case is the design of these façades particularly successful. The house to the left, belonging to Mr. Clyde Fitch, shows little or no purpose in the composition of the façade. The architect has been content to subordinate the exterior to certain desirable interior arrangements, to give the building a pleasant and unobtrusive coloring, and to suggest, probably at the instance of the owner, certain Italian memories—which become insistent, however, only in case of several charming details. The adjoining house, No. 115, shows a more elaborate, but hardly a more successful design, the somewhat stiff colonialism of which is neither adapted to the dimensions of the façade, or is interesting in itself. Yet these two buildings produce upon the writer at least a distinctly pleasurable impression, derived partly from the attractive color and surface of the brick, and partly because they create an effect of mixed propriety and distinction. Much the same impression is produced by another building, No. 118 East Fortieth Street, on the other side of the same street. In this case the old brick dwelling has been altered instead of being replaced. The stoop has been removed, the entrance placed in the middle of the ground floor and marked by a well-proportioned pair of Ionic columns topped by a frieze and cornice, the windows of the second floor have been arched and fitted with white stone trimmings, while above the old brownstone trimmings have apparently simply been painted white. Thus an even greater effect of unobtrusive propriety and distinction has been obtained by the simplest and most economical means. No better examples than these could be desired of the modest but admirable transformation, which is overtaking some even of the less expensive streets of New York, or of the superiority of brick over any other material for dwellings of small dimensions and comparatively moderate cost.

Perhaps the best design among all the examples of brick buildings selected for this article is to be found in the small bachelor apartment house at No. 173 Madison Avenue. This design, which is a kind of Colonial, improved by French neatness and precision, brings out in every arrangement and detail all the peculiar value of the brick, and compared to the brownstone sepulchres on either side is atmospheric with gayety and elegance. The contrast be-



Nos. 113 AND 115 EAST 40TH STREET, NEW YORK CITY.



No. 118 EAST 40TH STREET, NEW YORK CITY.



No. 173 MADISON AVENUE, NEW YORK CITY.



OFFICES OF THE PENNSYLVANIA R. R. CO.
No. 263 Fifth Avenue, New York City.



RESIDENCE AT No. 76 PARK AVENUE, NEW YORK CITY.



NURSERY AND KINDERGARTEN AT 320 EAST 82D STREET, NEW YORK CITY.
Janes & Leo, Architects.

tween the use of the two materials is in this case particularly striking; and it would have been almost equally so, even if a more attractive stone had been used. The truth is that superior as stone is to brick for all the more structural and monumental architectural effects, it demands, as compared with brick, both a good opportunity and the most skillful handling. That small section of a block which the average city residence occupies rarely offers a proper chance for the use of stone, as, for instance, the much larger section occupied by a Paris apartment house does. A row of twenty or twenty-five feet stone houses is either monotonous, or the effect to avoid monotony becomes somewhat violent. One would not like to see stone abandoned entirely, even for the small residence, but the fact remains that nine times out of ten the modest material is better adapted to the modest building. The brick dwelling takes the proper place inconspicuously in the block, and yet keeps an individuality of its own by the use of the simplest means.

Of course, we do not mean to imply, on the other hand, that the use of brick should be confined to the modest private dwellings. The illustrations of recent brick work, which accompany this article contain a number of business buildings also. Take, for instance, the offices of the Pennsylvania Railroad Company on the corner of Fifth Avenue and Twenty-ninth Street. Here again the design of the edifice is sufficiently commonplace, the arrangement of the Fifth Avenue frontage being subordinated utterly to the purpose of obtaining good light for the offices above. Yet, although the windows and their divisions on this frontage look rather shameless and cheap, the whole effect of the building is decidedly pleasant, due solely to the general simplicity of the design and to the way in which full value is granted to the color quality of the brick. The same statements are also strictly true of the new building of the American Express Company on Madison Avenue between Forty-sixth and Forty-seventh Streets. In this case the use of stone has been reduced to a minimum, and the little stone that is used is of a kind that chimes most harmoniously with the brick. The consequence is in effect an attractive color-scheme, and a design that is modestly adapted to it. Only recently have the makers of brick been realizing to the full the advantage they possess in being able to produce a material that is well-colored. The pressed brick with which so many of the older houses in New York were faced was rather a smooth and colorless material; from which the best effect can, perhaps, now be obtained by chiseling the surface, and penciling the joints in white. At the present time a large variety of colors and surfaces is put upon the market; but of these the most superior in every respect is, in the opinion of the writer, the so-called Harvard brick. We have seen very few build-

ings, in which the cream-colored bricks have been used which would not have been very much improved by the substitution of some one of the rough red bricks, while the Broadway chambers is the best illustration of what an excellent result an architect may get by the skillful use of the different good colors which brick and terra cotta affords. It is very much to be hoped that red brick will continue to be the dominant material used in the ordinary New York house, and that it will become in the future rather more than less popular. *A. C. David.*



No. 19 EAST 86TH STREET, NEW YORK CITY.



A SMALL GARDEN IN THE COURT OF THE LOUVRE, PARIS.

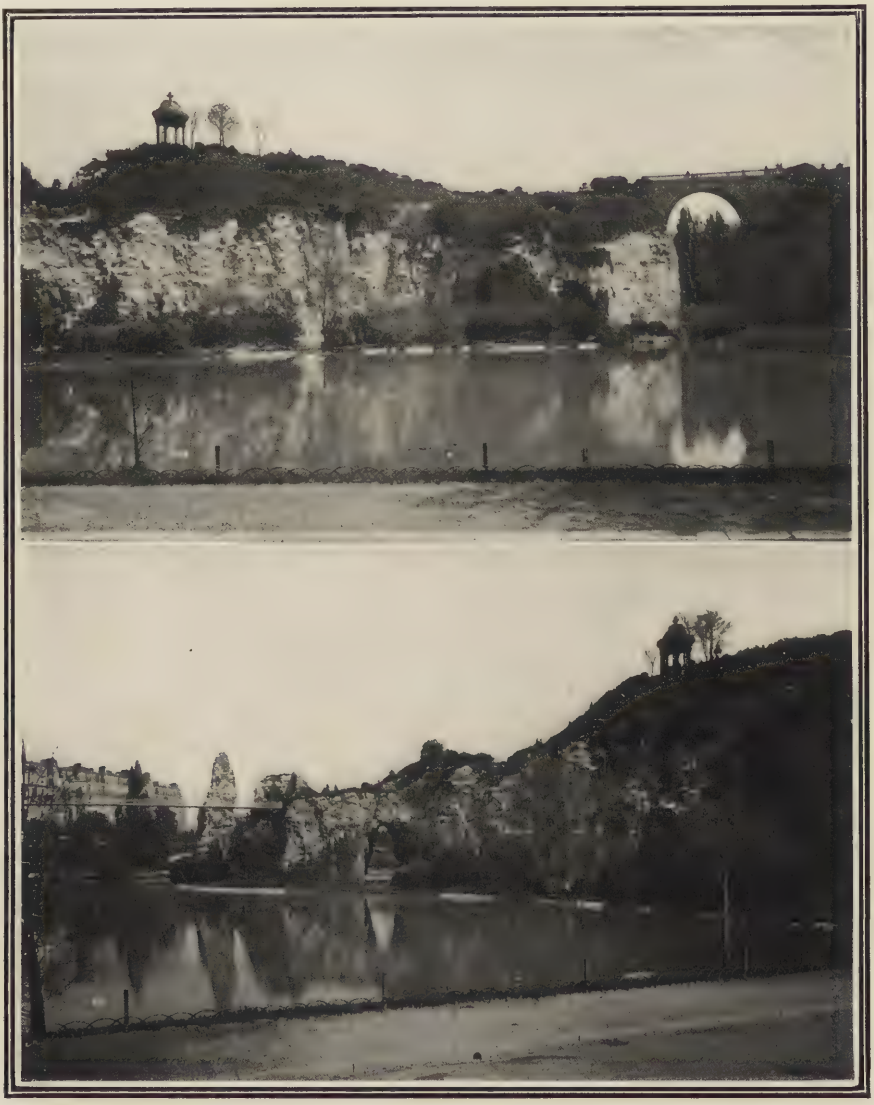
OPEN-AIR LIFE IN A GREAT CITY.

IN a big city like Paris or New York life in the open air is a thing which demands the most earnest attention on the part of the municipal authority. It should be within the reach of all classes of the population. It is a matter in which rich and poor are equally interested. The beautiful public parks being a luxury of the workman as much as of the millionaire, it is important that they be easy to reach. As regards Paris, the new Metropolitan Electric Railroad connects the Bois de Vincennes with the Bois de Boulogne, and for three cents one can get to either of these woods from the center of the city. But large parks are not enough. In every city of more than a million inhabitants a considerable number of public gardens are required. It is not necessary that they be of great area, but they must have an open situation and be provided with trees, fountains, benches and chairs, so that, in winter, mothers can take their children there to enjoy the sunshine without having to go a great distance, and so that, in the fine season, they can sit in the shade and sew during the afternoon, after their household work is done. This is for week days. The Bois de Boulogne and the Bois de Vincennes are for Sundays and holidays, when all the family go off to lunch in the open air under the trees. In Paris this has been thoroughly grasped. There are gardens well-nigh every-



THE "SQUARE DES INNOCENTS," PARIS.

The fountain, which is of the same name, is situated within a few yards of the Central Markets, and is by Jean Goujon.



TWO VIEWS OF THE PARC DES BUTTES CHAUMONT, PARIS.

A park in the working-class quarter of Paris, laid out on the site of some old quarries, which had become the haunt of criminals and vagabonds.



THE PARC MONEAU, PARIS.

An aristocratic park in the centre of Paris, bordered by private houses, the gardens of which abut on the park itself.

where. The large ones are: Les Tuileries, Le Jardin du Luxembourg, the Parc Monceau, the Buttes Chaumont, the Esplanade des Invalides, the Champ de Mars, and the Jardin des Plantes. Every Sunday and Thursday military bands give free concerts in these gardens.

But besides these open spaces there are squares, planted with trees and flowers, in every district of the city. Some of them are so small that they do not figure on the maps of Paris, as, for in-



THE SQUARE ST. JACQUES, PARIS.

A little square in the heart of Paris, with the Tour St. Jacques in its midst.

stance, the Square de la Trinité, of which we give a view and which, limited in size as it is, can nevertheless boast of plots of grass, flowers, trees, and a fine drinking-fountain. Another such spot is the garden in which stands the Musée Galliéra; in fact, similar squares are scattered all over Paris and its suburbs, providing room near home for children to indulge in the healthy occupation of making sand castles and other such pastimes. It would take too long to speak of all these open spaces, but we must not omit to mention



OPEN-AIR CONVENIENCES IN PARIS.

The upper illustration shows a shelter for nurses and children in case of rain, in the Champs Elysées. The lower one shows shelter for riders in the Bois de Boulogne.

the newly-arranged Cours-la-Reine, which we illustrate and which now consists of a continuous series of shady pathways bordered by flower beds, extending alongside the river from the Pont de la Concorde to the Pont de l'Alma. It has also been decided to transform the Champ de Mars into a garden, so as to form a continuation of the Jardins du Trocadéro, with the Seine flowing between. All this is evidence of a fixed determination to beautify the city, and it also shows to what extent Paris is prepared to go for its luxuries. It must, however, be remarked that no outlays could be more democratic in character than the expenditure in-



THE GARDENS OF THE TUILERIES.
Perspective view of the Pavillon de Marsan, belonging to the new Louvre.

curred upon public parks and gardens, and that if these outlays help to make Paris a paradise for the foreigners who visit it and spend money in it, they are of immediate and permanent benefit to the mass of the population.

Leaving the squares and gardens, let us now see what is done to insure a maximum of comfort in connection with open-air life. For those who are fond of riding there is a specially reserved track leading all the way from the Pont de l'Alma to the Bois de Boulogne. One of our photographs shows this riding track at the point where it passes under the thickly-leaved trees of the Avenue Henri



THE SQUARE LOUVOIS AND THE FONTAINE DE CARPEAUX, PARIS.

The former is situated in front of the National Library, and the latter in the Gardens of the Luxemburg.



A CHURCH AND A SMALL SQUARE.
Eglise de la Trinité, Paris.

Martin. There is a similar track in the Avenue du Bois de Boulogne. In the Bois de Boulogne itself the riding tracks have a total length of sixteen miles. Shelters (called *champignons*) are placed at certain points to enable riders to take refuge from the rain. A photograph shows one of these *champignons*, located near the entrance to the wood, together with horseblocks for the use of ladies in mounting.

But the Bois is not merely a place for promenades. It must possess attractions for the thousands of rich people of every country who pass the season in aris. The Municipal Council, therefore, has authorized the construction of several restaurants, and these,



THE FOUNTAINS IN THE PLACE DE LA CONCORDE, PARIS.

during the summer, do an enormous business. Certain of them—such as the Touring Club Restaurant, and the Châlet du Cycle, situated on the river bank—are intended for customers of modest means; others, like the Pavillon d'Armenonville, the Pavillon Chinois, the Châlet des Lacs, and the like, cater for the rich. There is no more brilliant sight than these summer restaurants in the heart of the Bois.

Paris has succeeded in arranging its Bois de Boulogne in an admirable manner, whereas London's Hyde Park only serves for promenades, and what may be called its luxurious open-air life cannot be compared with what Paris has to offer.

We will close this series of papers by saying a few words about



THE LUXURIES OF OPEN-AIR LIFE IN PARIS.

Above is an illustration of the Restaurant des Iles in the Bois de Boulogne, and below the riding track leading from the Place de la Concorde to the Bois.

the way to arrange a luxurious avenue in the heart of a city, taking as example the lower portion of the Champs-Elysées.

At that spot is to be found everything that can help to make outdoor life enjoyable. The trees are rich in foliage and very numerous; the eye is pleased by the sight of sparkling fountains; for promenades there are quiet by-paths; for the children heaps of sand to play with, and for those who are looking after the children benches and chairs to rest upon. For the children's amusement there are also little carriages, drawn by goats, merry-go-rounds and a Punch-and-Judy Show, an eminently French institution. The authorities have even had the thought to make provision against the sudden showers of springtime and summer by erecting light shelters in which people can take refuge from the storms.

For grown-up folks there are the spicy attractions of open-air café-concerts, while in the hot summer evenings a number of restaurants, with their gardens illuminated by garlands of electric lights strung from tree to tree, do a thriving trade.

Thus the Champs-Elysées, that promenade *de luxe*, provides for the delectation of juveniles in the afternoon and for festively inclined men and women when night has fallen. There may be seen the children of the *concierges* of the neighborhood engaged in happy play while aristocratic women drive past them to the rythmic trot of their spirited horses.

It is not enough for a city to have splendid edifices and spacious, tree-lined avenues; it must also endeavor to make life as easy and as pleasant as possible to the population at large; and in no direction will efforts in this direction be more amply rewarded than in that of providing facilities and attractions for life in the open air. This is an essential item in the program of every municipality which has at heart the welfare and healthy development of the people.

Jean Schopfer.

ARNOLD BÖCKLIN AS A SCULPTOR OF THE GROTESQUE.

WIT, humor and sharp satire are the leading characteristics of the six masks by Arnold Böcklin, which adorn the garden façade of the Art Gallery of Bâle, and which are herewith reproduced. He was born in Bâle in the year 1827. He studied first for a short time in France and then went to Italy, where he stayed much longer, but during his years of study he was never much influenced by schools or academies. He also resided at different periods in Florence, Zurich, Bâle and Munich.

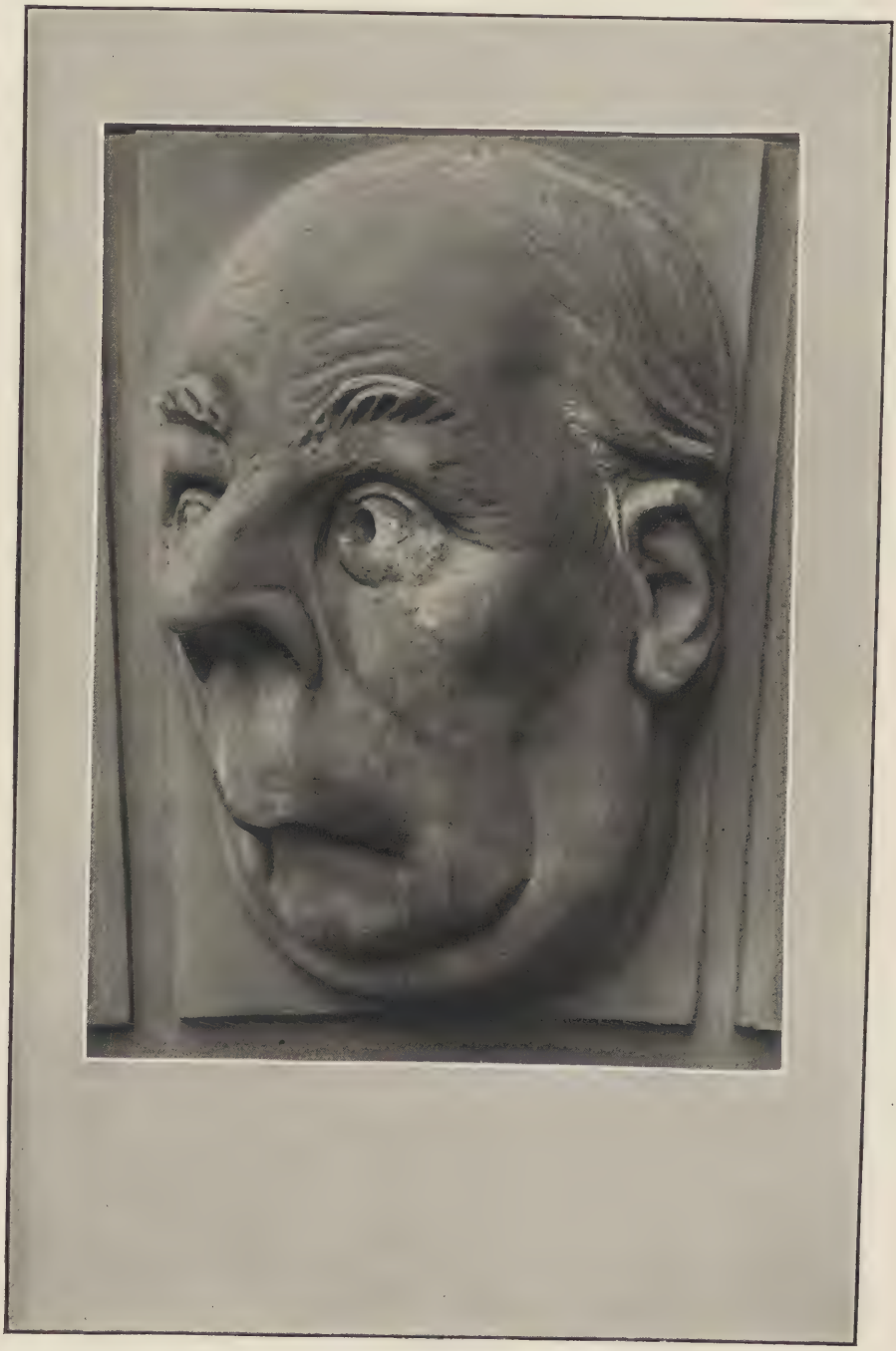
Arnold Böcklin was a renovator. He brought fresh feeling and a freer life to the art of his country. His work is distinguished by its vitality, its brilliant composition, its vivid coloring, and its imaginative daring. Böcklin enjoyed painting subjects which expressed his love of life, and of an almost animal life, so that his delight in antique poetical figures of nature, such as the God Pan, the glorification of Earth, is prevalent in his work. He peopled his pictures with fauns, satyrs, centaurs, nymphs, Tritons and Naiades.

Somewhat German, and very modern, are these conceptions of his of Nature. They are often faulty, incomplete and lacking in correctness, but they have freedom, strength and life, and very frequently a vein of rough, abundant, frank humor, which reminds one strongly of the Great Observer, the Great Wit, Rabelais. This vein of humor is very marked in the six masks, which in reality are architectural adornments, as they form the six keystones to the windows of the Bâle Art Gallery.

Böcklin executed a great part of this work himself and always supervised whatever he left to his workmen. These masks were executed in his younger days and represent hideous, impossible and pitiful-looking, middle-aged men with their characteristics and their infirmities grotesquely, but exactly, reproduced. It is the genial amusement of a great artist, a satire which ranks with similar ones by Leonardo, by the Old Higher German school and by the Japanese Korin.

From a technical point of view these masks are admirable and the architectural effect perfect. Boldly hewn in sandstone with an accentuation here, a well-defined plane there, *d'un seul jet*, as the French would describe it. A great deal of the humor, however, would be lost if it were not known that these six figures represented influential merchants of Bâle, who by their mean dealings with the artist gave him cause for the revenge he took. One and all he has placed them there, to be the laughing stock of the citizens of Bâle, and of all who see them as long as the building stands.

Herbert Lespinasse.



GROTESQUE MASK.

On the Façade of the Art Gallery at Bâle. Sculptor, Arnold Böcklin.



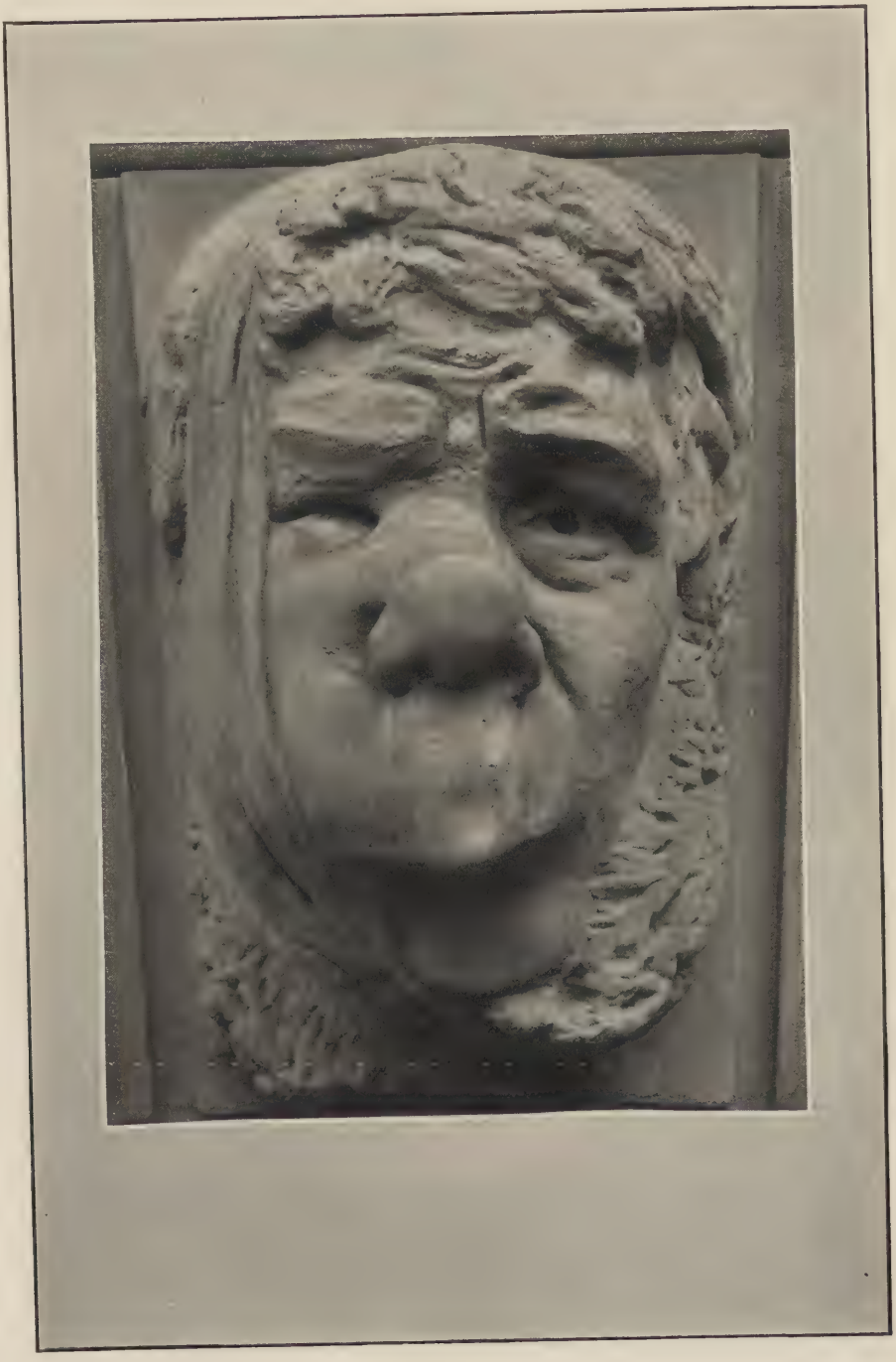
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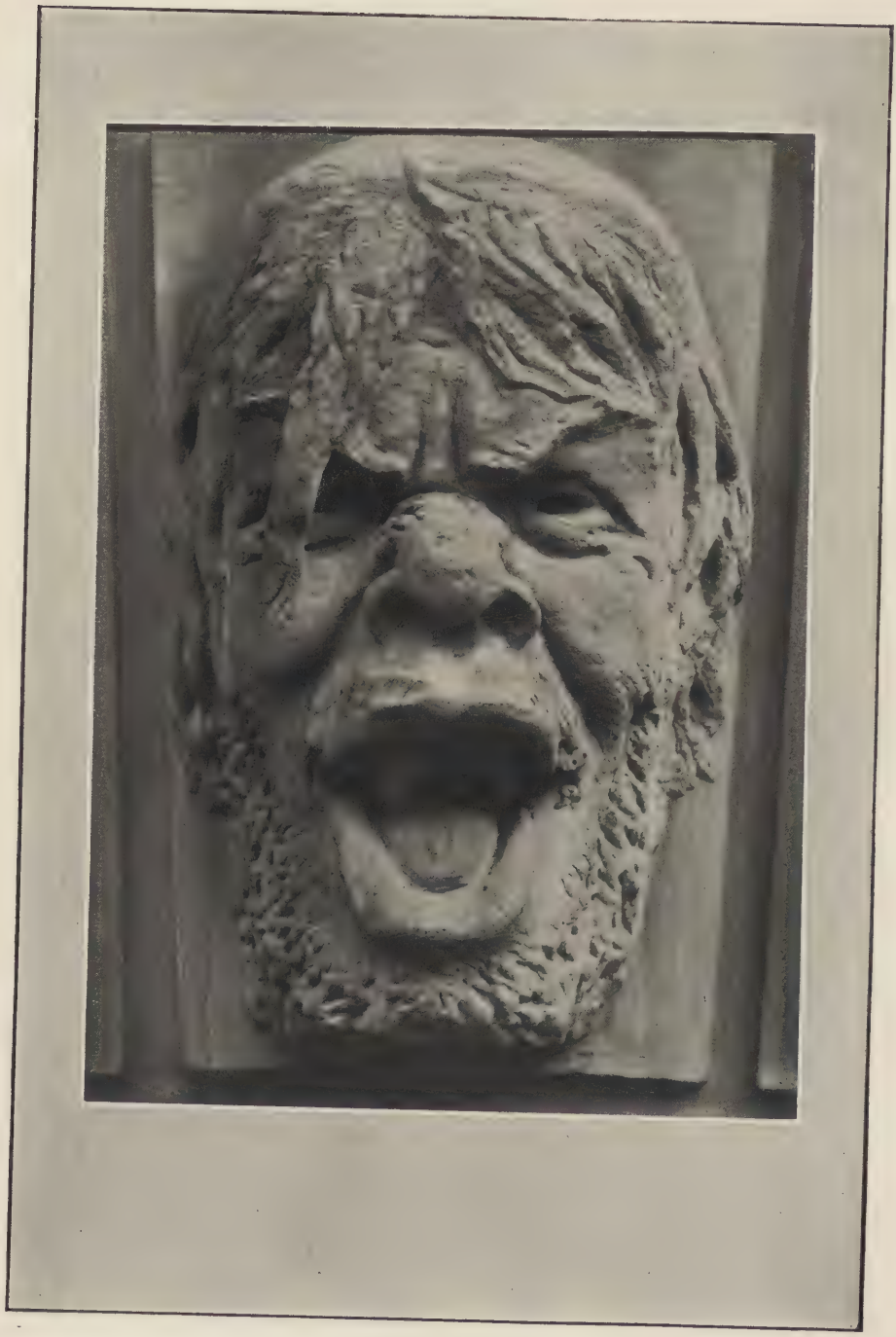
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GROTESQUE MASK.

On the Façade of the Art Gallery at Bâle. Sculptor, Arnold Böcklin.

OVER THE DRAUGHTING BOARD.

Opinions Official and Unofficial.

The Problem of the Street System of New York.

It is evident that a systematic and energetic attempt is about to be made to persuade the present administration of New York City to begin a serious consideration of the problem of how the street system of Manhattan can be improved. At a recent meeting of the representatives of a number of important associations of New York business and professional men and artists, a resolution was passed to the effect that any measures to improve the looks of New York City were at bottom dependent for their success upon a certain revision of the street system, and that consequently it was a matter of the first importance to bring about such a revision. The indispensable means preliminary to this end are, as everybody is agreed, the appointment of an advisory commission, similar to the Commission which made an admirable report about Washington, and whose function it would be to study the deficiencies of the present street system and to suggest a comprehensive plan to remedy them. The appointment of such a commission has already been recommended by the President of Manhattan and the Mayor; and every effort will undoubtedly be made to get the latter to take action during his present term, for should Tammany return to power, schemes of this kind would have small chance of attention.

In referring to the proposed commission, the work, which it is supposed to do, is constantly being compared, as we have compared it above, to the work of the Washington Park Commission; but this comparison should not be pushed too far. The work which the New York commission will be called upon to perform will differ radically from that which the Washington Commission has already performed, and it should consequently be differently constituted. In the case of Washington the problem was almost exclusively an æsthetic problem. As with every æsthetic problem, there were practical necessities to be considered; but such practical considerations were subordinate to the great central task of securing the most effective looking lay-out for the city. Government buildings so dominate Washington, private interests are comparatively so unimportant, and the original plan was so generous and so convenient that the commissioners were not hampered in their work by any stubborn conflicting interests. The greatest

obstacle which private business considerations placed in their path was the Pennsylvania Railroad Station, and that obstacle did not prove troublesome. As to financial limitations they practically did not exist for the Washington commissioners. They had behind them the abundant resources of the National Government, and they could plan as they pleased.

In the case of New York, on the other hand, a corresponding commission would be obliged carefully to consider an indefinite number of complicated practical conditions. At present the city is the formless product of almost unrestricted speculative real estate and business enterprise; and these private real estate and building interests are so accustomed to having their own way that they resent bitterly and fight most tenaciously any attempt to limit in the general public interest the free hand which they have enjoyed in the past. Moreover these speculative real estate and building interests have been exploiting to their own profit the tremendous expansive force of business and population in New York City, and have been able both to cover the city with very expensive buildings and put real estate up to extremely high figures. A commission might propose for the city a plan which made use of the best features of the existing lay-out and which would, when completed, improve New York as Paris was improved by its long process of Haussmanization, and yet which would not have a chance of being adopted, because it did not sufficiently consider the peculiar conditions of building, business and traffic which characterize the old city of New York. A new street system must be laid out, not only for connecting convenient points, and creating an interesting variety of architectural vistas, but particular attention should be paid to the comparative cost of alternate schemes, and to the necessity of providing for additional surface railway tracks. In other words, the economic, æsthetic, transit and real estate aspect of the problem should all receive the most careful consideration, and should duly modify the final result.

The commission, consequently, instead of consisting, as did the Washington commission, of two architects, one landscape architect, and one sculptor, should be both larger and more diversified. It should contain at least one real estate expert, one engineer, who is thoroughly familiar with transit conditions, one municipal economist, who knows how similar schemes have been financed in Europe, an architect or two, a sculptor, and a couple of level-headed business or professional men. A commission made up in this manner would, of course, contain a larger proportion of business and engineering than it would specifically æsthetic knowledge; but that is as it should be, because the problem is undoubtedly chiefly one of practical convenience, and it has no chance of reali-

zation, unless it promises enormous practical benefits to the citizens of New York. Of course, it is to be assumed that all the commissioners, no matter of what interest and occupation, agree as to the necessity of the revision, and that it should aim at introducing, wherever feasible, a certain amount of diagonality into the street system of New York.

Furthermore, any plan of revision which is proposed should not only be considered in relation to the practical considerations outlined above, but it should be accompanied by definite recommendations as to the best means of distributing the expense and finding the money. And this is really the crucial aspect of the business. There is no city in the world in which the expense of an alteration of the street system would be so great. What the cost of any radical alterations would be may be inferred from the fact that the outlay in condemnation proceedings alone necessary to carry a 75-foot street from the terminus of the new Williamsburgh Bridge to Cooper Square—a distance of three-quarters of a mile—is under rather than over-estimated at $15,000,000; and property in this section, while not as cheap as is some others, is very cheap compared to real estate along the main ridge of the island. The cost of a similar strip, which intersected Broadway, and Fifth Avenue, would probably be not less than three times as much. And how many such strips would have to be taken in order to do the work well?

The ordinary American method of financing such improvements is for the city to pay half and the neighboring property-owners to pay the other half; but there would be considerable difficulty in applying that method to such a costly improvement as the one now under discussion. The difficulty, moreover, would touch both to the city's and to the property-owner's end of the payment. The city has no surplus at present with which to engage in costly enterprises, for the increase in the debt limit which the revision of the assessment lists will bring about is already engaged in advance for necessary transit, bridge, dock, and school improvements. The property-owners, on their part, would unquestionably fight to the finish any proposition to levy large assessments upon neighboring real estate; and they would have some justification for a protest, because similar improvemests in the past have undoubtedly been the occasion of much irremediable loss on their part. In the case of the Elm Street widening, for instance, the property-owners for years have lost almost all income from their buildings, while at the same time they were obliged to pay for one-half the expenses of the widening. Another constant cause of complaint is the area covered by the assessment, which is always arbitrary and frequently condemns men to pay for a benefit which their property never receives. For such reasons as these we believe that the pro-

posal to pay for this improvement in the ordinary way would defeat the scheme, and that the report of the commissioners will avail nothing unless it is accompanied by a plan which provides for some new and more acceptable method of distributing the cost.

For a number of reasons they would naturally give the most careful consideration to the method frequently used abroad of making the opening of a new street in large measure pay for itself—the method, viz., of condemning a much larger strip of property than that required by the actual lines or the new street and of subsequently selling this property for higher prices. We by no means wish to give an unqualified endorsement to this method, which has difficulties of its own, and would undoubtedly meet with lively opposition; but at present it looks like the best way of paying the cost which has been suggested. Its use in the instance under consideration is all the more desirable, because in no other way could the new street plan result in really desirable architectural improvement. When a new street is opened diagonally through a block, the property-owners generally have left upon their hands narrow, irregular lots, which are relatively useless for new buildings, and upon which no architecturally effective structure could be erected. Consequently the condemnation of only just enough real estate for the new street would partly defeat the purpose for which the improvement is undertaken—which is in some measure to improve the architectural arrangement and appearance of the central congested parts of the city. It may be considered essential to the whole scheme that property on any new streets which are opened should be divided into plots large enough to accommodate the big buildings, which would be needed on such thoroughfares both for good looks and profitable business.

It should be added that under existing real estate conditions such large plots would find a ready market at very high prices. Of recent years the great effort of real estate operators and corporations has been to piece together large plots of property for the purpose of obtaining a space big enough to be advantageously improved with tall buildings. What they particularly want are corner plots containing 15,000 or 20,000 square feet, or, better still, plots which are open on three or four sides, and which are guaranteed an abundance of good light and air. A building, like the Fuller Building, erected on such a site, has the advantage of provoking popular interest, of advertising itself, and of offering accommodations for which excellent rents can be obtained. The demand for them is such that of late the prices paid for such plots have gone up considerably; and there is no manner of doubt that any revision of the street system, which promised to put upon the market a large number and a great variety of such plots, however much objection

might be taken to it by the property-owners immediately affected, would be cordially received by the speculative realty corporations—provided, of course, they would be subsequently permitted to erect the kind of buildings they pleased upon the sites.

So much for a few of the practical conditions which will have to be carefully considered by a commission—if such a commission is ever appointed. But if it is appointed and makes an acceptable report, what a long road there will be to travel before work will actually be commenced! No big improvement of this kind can be carried out unless there is some continuity of municipal policy; but in New York there is no prospect of obtaining such desirable continuity. The administration changes every two years; and Tammany has no interest in æsthetic improvements. It does not care to take them up, because, if there is nothing in them for the organization, it does not want them; or if they do offer a chance of profit, they stimulate dangerous exposures and scandals. Just at present the Tammany and anti-Tammany forces are so evenly divided that neither party will control the administration for a long time. Even so, Tammany might be forced to take action, provided public opinion was as vigorously in favor of the improvement, as it was say of the genuine rapid transit; but at present the average New Yorker does not appreciate the great benefits, both direct and indirect, which would result from an adequate revision of the street system. Perhaps the best way to arouse such a public opinon would be to identify in all public discussions of the matter the revision of the street plan with an amelioration of the present almost intolerable conditions of surface transit. That is an injury and a grievance which is palpable to every New Yorker, and for the removal of which he would be willing to pay.



"ELLENCOURT" AND ITS APPROACH.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

This view of the house is taken from the main driveway, which leads from the entrance of the grounds on Norwood avenue straight to the house. The house itself, which is of plaster with a red tile roof, sits upon a bold terrace. Its color is rather cream than white.

GREAT AMERICAN RESIDENCE SERIES

"ELLENCOURT"

The Residence of

S. Sachs, Esq., at Elberon, N. J.

J. H. Freedlander, Architect



"ELLENCOURT" FROM THE NORTHEAST SIDE.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

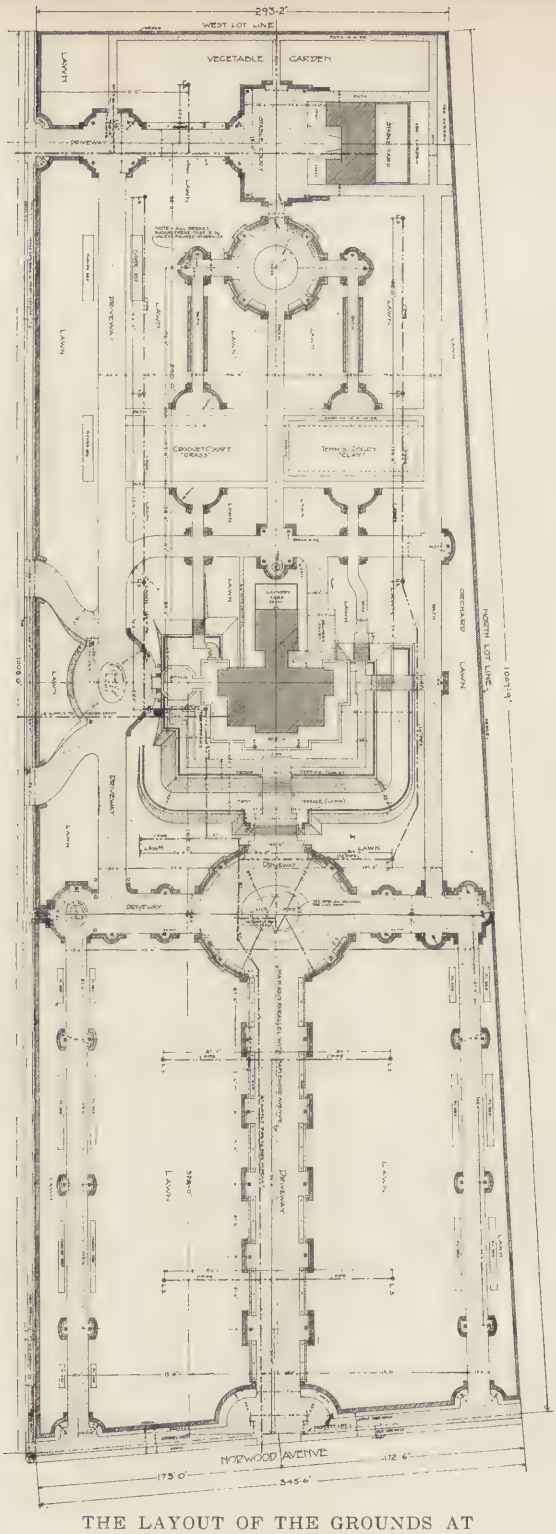
This illustration shows the partly enclosed verandas which surround the house, and the clever manner in which they are architecturally related to the whole design. The top of the porch is also arranged for use.



"ELLENCOURT" AND ITS GROUNDS.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

The grounds and the house have been laid out all at once from a single design. This illustration shows one of the side paths on the north end of the property bordered with hydrangeas in tubs and other flowers.



THE LAYOUT OF THE GROUNDS AT "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J.
J. H. Freedlander, Architect

The plot on which the house is built is about 1,000 feet deep, and has an average width of less than a third of that distance. The main approach leads straight down the middle of the property, but the octagon on the south side has another approach. The space at the back of the house is skilfully arranged to include tennis and croquet grounds, the stables, vege-



"ELLENCOURT" FROM THE SOUTHEAST SIDE.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.



THE OCTAGON ON THE SOUTHEAST SIDE OF "ELLENCOURT."
Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.



"ELLENCOURT" FROM THE SOUTHWEST SIDE.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

This is the first illustration showing the back of the house, which, owing to the absence of the terrace, is provided with another story.



THE WEST AND BACK VIEW OF "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

This illustration shows the arrangement of the tennis court and croquet grounds in relation to the house.



INSIDE THE VERANDA AT "ELLENCOURT."
Residence of S. Sachs, Esq., at Elberon, N. J.
J. H. Freedlander, Architect.



THE STABLE AT "ELLENCOURT."

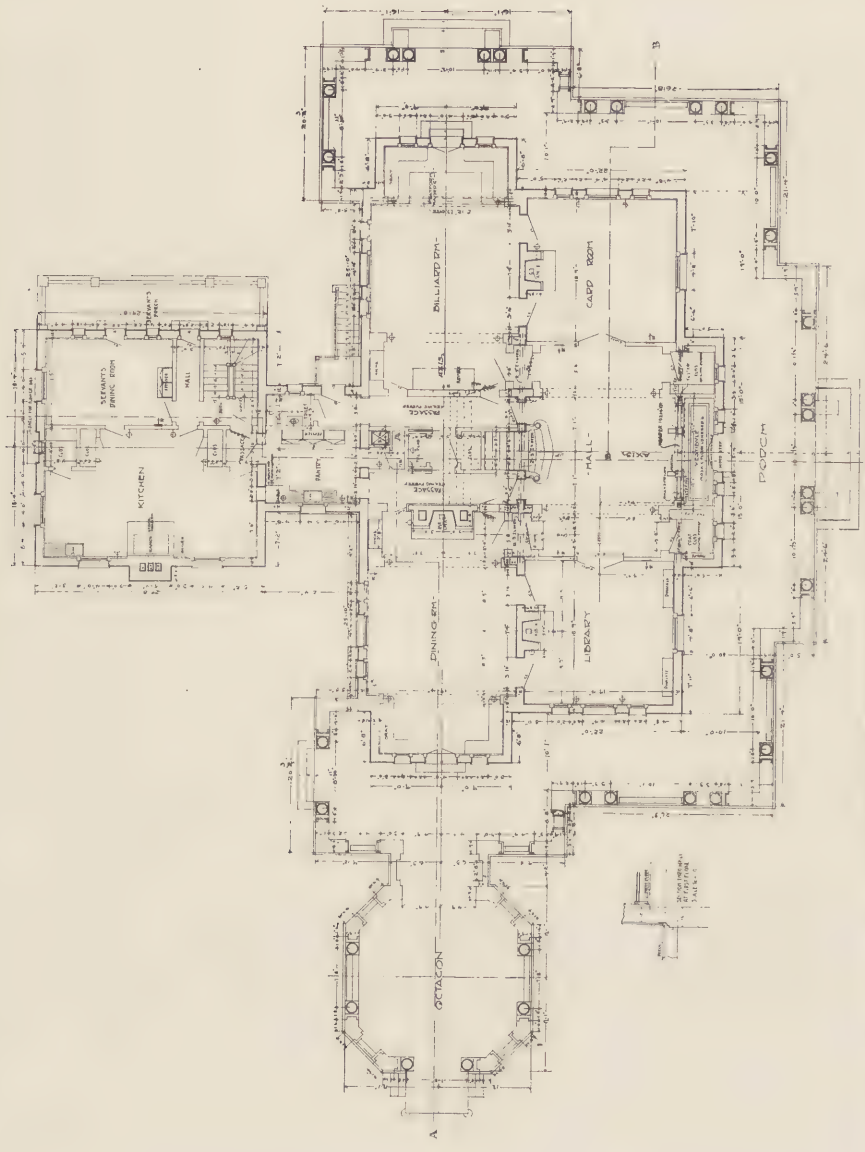
Residence of S. Sachs, Esq., at Elberon, N. J.

J. H. Freedlander, Architect.



THE MAIN HALL AND DINING ROOM AT "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.



PLAN OF THE GROUND FLOOR AT "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

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NEW YORK AS THE AMERICAN METROPOLIS.

IN a recent number of the "International Quarterly Magazine," Mr. Will H. Low has discussed at length the claims of New York to be considered the art metropolis of the United States, and he reaches the conclusion that in spite of many circumstances which fail to corroborate the claim, the city can present a valid title to the distinction. But a city cannot be the metropolis of art, unless it is also a metropolis of industry, commerce and of social and intellectual activity, and in this connection the whole question of its metropolitan quality is worth raising. The majority of New Yorkers will believe the question already settled. During the past fifty years they have made incessant and noisy claims that their city was the metropolis of the United States, but they have rarely understood that the quality of being metropolitan is not merely a matter of population. To be metropolitan a city must possess other claims to superiority. Thirty or forty years ago, New York headed the population lists as it does now; yet it was on close scrutiny none the less distinctly provincial; and it was provincial because its place in American industrial and social economy was not distinguished in kind from that of any other city. As the largest city in the country it was, indeed, the best existing mirror of a number of the most typical American traits and tendencies. One could read in that mirror better than in any other single place many significant facts; the great diversity of blood that was entering into the composition of the people; the predominance of special interests in the organization and conduct of American affairs; the prodigious mass of well-directed but uninformed energy, which was finding an outlet in this country, chiefly in business pursuits; and finally the high vitality of American life, its emotional consistency, coupled with its inferior structural organization. What

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is more New York, both by its geographical and commercial position was fortunately prevented from becoming like Boston, merely the metropolis of a locality, a provincial capital; it was broadly seated on the main-traveled roads, and must be national or nothing. All these characteristics made New York the possible, but not the actual, American metropolis. In order to be actually metropolitan, it must not only reflect large national tendencies, but it must sum them up and transform them. It must not only mirror typical American ways of thought and action, but it must anticipate, define and realize national ideals. A genuine metropolis must be, that is, both a concentrated and selected expression of the national life.

According to present indications, New York is approaching this conception of metropolitan excellence; it is unquestionably becoming the most highly organized and the most distinguished collective expression of American social life. As will be shown later, it is hampered in the attainment of this manifest destiny both by its provincial past and by many antecedent American tendencies and ideals. Moreover, under our conditions, it can never become as consummately metropolitan as some of the European capitals; as Paris is, for instance, or as Berlin is likely to be. The forces originating in our local centres have too honorable and tenacious a life to permit the growth of an American Paris, while the mere fact that New York is not the political capital of the country cuts it off from one of the most effective sources of concentration and distinction. But it is undoubtedly on the road to becoming the most national and the least suburban of American cities, the city to which men will be attracted in proportion as their enterprises, intellectual or practical, are far-reaching and important; and its power to attract such men, and, if not to hold them, at least to keep them subject to its influence, will be the best test of its success. In the making of a metropolis, every part of the country must contribute a portion of its energy and talent; and as the whole country is represented in the making, so it can take credit for the result.

As long as the prevailing economic movement was that of agricultural expansion, the United States was not in a position to have or to need a metropolis. The tide of national energy was irresistibly spreading over the West, and was occupied in fitting it for human habitation, in enlarging the basis of the economic organism to continental dimensions. The most active and enterprising men were being drawn to the pioneer states; and their activity and enterprise were spent in the rough, hard, many-sided work of settling, clearing and building up a new country. Men were formed in very much the same mould. The personal and

intellectual qualities which this work demanded were independence, tough persistence of purpose, and mental elasticity and adaptability. It was a case of extraordinary national vitality achieving a necessary preliminary task in obedience to compelling motives that acted upon and influenced many individuals in a very similar way. But obviously this preliminary stage is now passed. There are still new lands to conquer in the arid parts of the West; but they must be conquered by irrigation—that is, by organized, capitalized and not merely individual effort. The period of colonization, when the process of agricultural expansion was the dominant process, and gave its character to the whole economic body, has been succeeded by a period of industrial concentration, which in its turn is putting its stamp upon American men and methods. Courage, tenacity, independence and adaptability are as necessary as ever; but they are receiving a different expression, and to them are being added a much larger infusion of patience, knowledge and authoritative direction. The great characteristic of the new movement is centralization—the organization of the productive resources of the country at convenient central points, and on a national scale; and the men who are needed, are the organizers and the experts —the men who can give machinery of all kinds its maximum efficiency.

It is this organization of American industrial and commercial interests on a national scale which is making New York at least the financial and industrial metropolis of the United States. The process has gone far enough to create a national financial and industrial center, which is in a different class from any subordinate center, such as Boston or Chicago, and which exercises, directly or indirectly, a tolerably and increasingly effective control over all the largest business enterprises. New York has come to occupy this authoritative position, because, through its geographical situation, it has been the natural outlet for the products of the West and the most convenient port of entry for European labor and capital. During colonial times, when the inhabitants of the country were confined to the Atlantic seaboard, New York was inferior to Boston and Philadelphia in population, wealth and general importance. Its peculiar prosperity and its peculiar position in American commercial economy have been due to the settlement of the States on the Great Lakes, and the construction of the Erie Canal, which carried western products to the seaboard. Hence it was that as soon as American commerce began to be organized on a national basis, New York became the center of the organization, and every subsequent enlargement of the scope and enhancement of the efficiency of this organization has made its commanding position more certain and complete. Its supremacy was first ex-

ercised in commercial and financial matters; but in the course of time the power of the purse brought with it in a certain sense industrial supremacy. As a railroad or manufacturing corporation became larger, as its business was spread over more and more territory and needed more and more capital, it came frequently, if not inevitably, to make its headquarters in New York. The movement in this direction is so obvious, and during the past few years has obtained the testimony of so many fresh examples that it is unnecessary to dwell upon it at any length. Suffice it to say that the "skyscrapers" of New York are as much filled with the offices of corporations, which conduct a business in other parts of the country, as Fifth Avenue is filled with the residences of capitalists who made their money in the West. New York is steadily attracting a large proportion of the best business ability of the country, not only as a matter of business convenience, but quite as much because of the exceptional opportunity it offers to its favored inhabitants of making and spending money.

The social results of this industrial re-organization are radically different from the social results of the earlier agricultural expansion. The movement of population, instead of being almost exclusively from the more to the less densely populated regions, is now from country to the city, and in some measure from smaller cities to the larger. While it is not at all true to say that the West is returning any considerable fraction of the population which it formerly derived from the East, it is true that certain western people are for certain purposes doubling on their tracks. Nothing is more common, for instance, than for well-to-do western families to build summer homes in northern New England; and this is only one illustration among many of the more intimate social as well as industrial relations among different parts of the country. These relations are more intimate because they are more reciprocal. Time was when the West was continually borrowing people and money from the East, but now the children of the emigrant from New England are spending more and more of his money in the part of the country from which he came. The social current which formerly set all in one direction is broken up into a thousand little currents, which are swirling around somewhat confusedly as yet, but which eventually will find their bed and their level. New York is the chief gainer from this social re-distribution. The western families, who go abroad during the summer or pass it in New England pay tribute to New York as they come and go. Western millionaires settle in New York, not only for business reasons, but because their wives and daughters want the social advantages of living in that city; and even when it is not a matter of settling down permanently, rich people from all over the country like to buy their

clothes and take their pleasures in the city, which in a sense is coming to be the American social metropolis.

In a sense New York is the social metropolis, but in what sense? If in no other sense than as the department store and the playground of people who have more money than they need, then the fact need interest nobody except the keepers of shops and hotels. The metropolis of a great country should, as I have already pointed out, do something to anticipate, to clarify and to realize the best national ideals in politics, society, literature and art. Is New York besides being the metropolis of the rich business man and his wife, is it also the metropolis in any better and deeper sense?

To a certain and to an increasing extent, yes; but the leadership of New York in social and intellectual matters is rather a result which is promised than one which is achieved. The people of the United States are scarcely prepared for such leadership. They are becoming thoroughly nationalized politically and industrially, but in social and intellectual matters the merely individual and local spirit remains dominant. American industry is well-organized, well-directed and efficient; American national policy is founded on a better understanding than ever before of the ends that should be pursued, and the means which those ends require; but the American intellectual achievement is still experimental and uninformed. It has not yet been infected by the processes of definition and concentration, which have taken possession of such primary activities as business and politics.

The infusion of a national organic spirit into the culture of a people, is, of course, a very different thing from the organization of its industries on a national basis. Consolidation in social and intellectual matters does not mean management from a central office by an artistic "boss" or a "captain of culture;" it means the existence of a communicating current of formative ideas and purposes which makes the different part of the social body articulate, and which stamps the mass of its works with a kindred spirit and direction. The center from which this communicating current of ideas radiates is the social and intellectual metropolis of a country, and New York has not yet become such a center, partly because American social life is largely still in an invertebrate and amorphous condition. It is from the social point of view a low organism, full of vitality, but with the vitality resident in its members rather than in the central parts. The evidence of this vitality is a quickness of circulation, which infects every branch of social achievement. Its ethnological aspect is the ready assimilation of hordes of alien immigrants; its economic aspect is the ease with which it throws off superannuated machinery, the American recognition of the business value of the "scrap heap;" its intellectual as-

pect is the prevalence of mental alertness and vivacity; its moral aspect is the equally prevailing kindliness of disposition, the faith of the average American both that things will come out all right and that men can be trusted. But this particular kind of social vitality, while it gives the people, considering their diversity of blood and the vast extent of their country, great unity of feeling, leaves this unity of feeling blind and uninformed. It cleaves thoughtlessly to the stock of political and social ideas with which the nation started on its career; and it refuses to examine those ideas critically or to accept the results of an examination by better informed people. In fact these ideas are themselves distinctly inimical to any suggestions of authority in matters of opinion. This rejection of authority in matters of opinion did not make much difference during our earlier period of economic immaturity, but the industrial reorganization has made the actual practice of the American people very much more dependent upon the practice of authority in business and politics; and for the sake of national consistency, it is desirable that our ideas should in this as in other respects square with our behavior.

If, however, it is true that the United States are not well prepared for an intellectual and social leader, it is equally true that New York City has not yet qualified to assume that position. It is a city which offers unique opportunities for good Americans to make and spend money, but it has not yet become a city in which the finer and more constructive social and æsthetic ideals, gradually becoming influential in American life, have received any adequate expression. It still represents rather the formlessness and incoherence of our American past than the better defined and more fully rounded and proportioned creation of the future. Private, special and business interests have been dominant in New York ever since the Revolution, and have left an indelible mark upon the public life and appearance of the city. There has never been any attempt commensurate with its resources to plan it adequately and conveniently, or to adorn it appropriately. On the contrary, the streets have been made a gift to real estate speculators and builders to deform as suited their interests; and they have done and are still doing their worst. The standards of architectural decorum in no American city are very high, but if New York were in any very genuine sense a social metropolis, its standards would be higher than those of Boston and Chicago. In point of fact they are, if anything, lower. Whereas in those cities, a restriction, although a small one, is or has been placed upon the height of fireproof buildings, in New York such structures are restricted only by the amount of elevator service, which it pays to provide. Is any effective protest conceivable in New York, such as the protest

which public opinion in Boston raised against the erection of a preposteriously high apartment-house, in immediate architectural relation to Trinity Church? A construction company might any day file plans for a twenty-five story building across the street from the new Public Library, and not only would there be no chance of legal prevention, but probably little or no protest from public opinion.

The vigorous and effectual protest which Boston made against the building of the Westminster Chambers was no doubt due to the pride which Bostonians take in Copley Square, and it is significant of the poverty of public life in New York that there is no square in that city which arouses a similar feeling of satisfaction. There is, indeed, one public building which is a subject of general interest and pride, viz., the City Hall; but this public interest has never availed to preserve its surroundings from maltreatment and desecration. It has not prevented the city corporation from building in its immediate vicinity a Court House whose much more massive bulk dwarf the City Hall. Neither did it prevent one of the worst sins against public decorum and æsthetic decency which any city of metropolitan pretensions ever committed—that is, the grant of the triangle at the lower end of the City Hall Park to the national government as a site for a central post office. By that act and by the building of the Court House, the municipal government degraded one of the most spacious and delightful squares with which any City Hall in America was sorrounded into an insignificant little park, over-run with buildings, with no approaches, no vistas, very little atmosphere, and no disposition of any kind to give space, distinction and dignity. It is bad enough for a city never to bestow upon the centre of its corporate life appropriate surroundings, but what must we say of a city whose oldest and most beautiful public building possessed every advantage of location and environment, and which then wantonly threw these advantages away? This incident is unfortunately typical of the time-honored attitude of New York toward all the proprieties of its public appearance. The city has no public squares which, either because of the sacredness of their associations or the excellence of their encircling buildings, have aroused in the minds of its inhabitants any feelings of pride and affection.

If New York hitherto has set a bad example to the rest of the country in matters of municipal arrangement, it is because the social situation in that city is no improvement over the social situation elsewhere in the country. The homogeneity so characteristic of American democracy at its best tends to disappear in the complicated hurly-burly of the life of a great city, and the underlying separation of interest and point of view in its make-up comes plain-

ly to the surface. In the case of New York, not only does the population contain an unusual proportion of raw and unapproachable foreigners, but the composition, even of the upper levels of society, is that of a set of cliques. As Mr. Robert Grant's "Flossie" has put it, in his novel of "Unleavened Bread," a novel which throws much more light upon current social tendencies than any American story recently published: "People here (in New York) are either in society or out of it, and society itself is divided into sets, the smart rapid set, the set that has not much money, but has Knickerbocker, or other highly respectable ancestors, the new millionaire set, the literary set, the intellectual philanthropic set, and so on."

Be it added, the social composition of New York is even more deeply divided into "sets" than even the large social experience of "Flossie" was able to comprehend. There is in addition to the others a political "set," known as Tammany Hall, which draws a broad black line of demarkation through the middle of New York society. Tammany is strong—in defeat as well as in victory—because its organization and policy has a social foundation. It is both a collection of popular clubs and a mutual benefit society; and its members are united consequently as much by bonds of common feeling as by common interests. Tammany calls itself the People's party, and there is this much justice in the claim: that within the limits of its own supporters there is an abundance of good fellowship and mutual understanding, while the leaders do not claim or exercise any social superiority. But organized as it is, in order to secure the opportunities and emoluments of office for the personal and political profit of good Tammany men, the community of feeling on which it is based necessarily becomes as narrow as its political purposes are factional and selfish. In this way democratic good fellowship develops into mere class prejudice, and becomes equivalent to a tenacious and systematic attempt to array the less educated and poorer inhabitants of York against the more educated and the better-to-do. It is a class organization of the comparatively poor and ignorant, which seeks to govern the city of New York, chiefly for its own benefit; and like all powerful class organizations, it cannot be effectually fought, it cannot be permanently defeated, except by the assertion and the realization on the part of its opponents of a really inclusive and democratic social ideal. Mere denunciation of Tammany Hall will not suffice; neither will the most thorough and disinterested discussion of the positive details of administrative policy, such as Mr. Edward Shepard has advocated. Municipal government can never be conducted exclusively on a business basis. It is essentially a politics, but it is local and not national politics, and it is politics de-

pendent for its health upon a serious belief in the democratic social ideal.

While Tammany is well organized and excellently led, those elements in New York society which are opposed to it have no similar cohesion, no natural and accepted leaders. They are divided into the kind of cliques mentioned above. One of the most conspicuous, but least interesting of these cliques is the good society of the city—the "Smart set." Individual members of this "good society," both men and women, are playing an honorable and useful part in the contemporary movements making for the amelioration of social and political conditions in the city; but as a whole it is as much out of touch with the formative and progressive agencies in our social life as are the remnants of the French nobility in Paris. While almost as exclusive as the "society" of any aristocratic country, it is unlike these societies, solely occupied with having a good time, by means of the lavish expenditure of money. It is not interested in politics as the good "society" of London is; it is not interested in literature as the "society" of Boston used to be; it does not even try to patronize artists and literary men. It is merely a pleasure-loving coterie which no ideas beyond a house-party or a cotillion. And this attitude on the part of the families of rich men is only a reflection of the attitude of the heads of such families toward their public duties. In their own way, American millionaires show an abundance of public spirit; but their own way, that of distributing money liberally for philanthropic purposes, is, after all, a very easy way. These millionaires, the natural leaders of the American people, are rarely, if ever, wholesome influences in political and social affairs. They remain simply rich men, occupied mainly with making money and incidentally with spending it. They associate chiefly with other men of similar opulence, and when they do participate in politics, it is generally in alliance with the worst elements of the machine. The opponents of Tammany, the men who are attempting to ameliorate political and social conditions in New York, do not derive much assistance from the rich men as a class.

It will be remembered that "Flossie" distinguished among other cliques a literary and artistic "set." There is such a set, and in its way it is as much of a clique as the "society" it scorns. This divorce between the social and literary or artistic sets seems always to have existed in New York. The Knickerbocker families have no Copley portraits to hang upon their walls. In Boston, literature was always at home on Beacon street; in New York it has frequently tended to be somewhat Bohemian and vagabond. When Mr. William Dean Howells made, just previous to the war, the pilgrimage to the East, which he has so pleasantly described in his

"Literary Friends and Acquaintances," the literary celebrities of Boston received him in houses that bespoke refinement and social distinction, and gave him a dinner at the Parker House, served in the most approved European manner. But on coming to New York, he found the headquarters of the literary "set" in a beer keller on Broadway, which Whitman himself was given to frequenting, and these gentry were as fiercely and intentionally unconventional in their ideas as they were in their mode of life. It was doubtless this environment which Mr. James Parton had in mind, when he said that students should live in New England, where there are better libraries, but that loafers and men of genius should live in New York. From Whitman down there has certainly been a close alliance in New York between literature and loafing; or, if you prefer, between writing or painting for a living and social irresponsibility. The man of letters has been much more frequently connected with journalism, and much less frequently connected with the colleges than in Boston. Not indeed that many New York literary men, such as Washington Irving, William Cullen Bryant, and George William Curtis, have not preserved as punctiliously as you please the intellectual and social proprieties, but their conformity was in every case an individual affair. Literature or art has had no social standing.

The better New York writers and artists of the present day do not foregather in Broadway beer kellers, but their social standing has improved only in so for as they have improved it for themselves. They are still Bohemian, but Bohemian with good taste. They are non-conformists as much by principle as by instinct—as much because they want the freedom of comparative social irresponsibility, as because they dislike the peculiar kind of good "society" which New York offers. And they are right. It is well for artists of all kinds to keep to themselves and not to become too much entangled in the usages and conventions of any social body with interests different from their own. Their work has an ideal and a discipline necessarily different from the ideal and discipline natural to ordinary social action and life; and the purity of that ideal and the severity of that discipline can be maintained only by a certain amount of social exclusiveness and irresponsibility. But while the artists and men of letters are on the right track in keeping to themselves, yet the situation is unwholesome in several important respects. While it is no part of their business to do honor to "society," it is well for society to do honor to them—to grant them the tribute of recognition which eminent French men of letters and artists receive from their fellow countrymen. The natural heroes of the American are not artists or men of letters; they are politicians and millionaires. The appreciation which the artist, the writer

or the thinker receives is chiefly from his own set; and this fact narrows the social basis of disinterested intellectual work. The effect is worse for society than it is for the artist or the thinker; but it is bad for the artist and writer in that it throws them back too much on merely technical or literary or academic motives and disqualifies them for exercising a sufficiently positive and formative influence. The remedy will not or should not come too much from the direct mixture of artists and men of letters in society; but rather from the increasing authority of a class of men whose peculiar office it is to mediate between the two. Yet these men, who for lack of a better description may be called critics, can never obtain the authority they ought to exercise, until the popular ideals and traditions have been, in many respects, radically changed.

Insignificant, however, as is the standing of artists and men of letters in vast and quick procession of American life, New York is undoubtedly becoming the centre of an ever-increasing quantity of intellectual work. That city is proving to be quite as attractive to writers and painters as to millionaires and their families. The authors of American books, except those who are fastened to some particular locality by academic work, are coming to pass more and more of their time in New York; for even when they actually live somewhere else, which is frequent enough, the necessities of their trade take them continually to that city. And if the foregoing is true of the men of letters, it is even more true of the artists. The painter or sculptor is, as a rule, freer to live in the place that pleases him and benefits his work than is the writer, for he has usually been trained by some years of study abroad, and so has become emancipated, both inside and out, from local ties. So that the more eminent American artists, so far as they live in the cities at all, tend strongly to live in or near New York. Boston has almost ceased to be, not only a literary but an art centre. Chicago has no manifest destiny to become either. The good exhibitions in other cities are supplied by pictures of New York painters; and while there are the local art schools all over busily training young painters and sculptors, there seems to be some necessary connection, for these young people, between knowing their business and leaving their homes.

In the case of the men of letters, this drift is only partly due to the fact that the most important publishing houses are, with a few notable exceptions, situated in New York, and the most important magazines are edited from the same place. Such advantages are undoubtedly extremely influential in attracting the young writers, who are foot-free, and are seeking the largest and the quickest market for their literary wares. But men of letters have other and better reasons for fastening to New York. They can find in that city more than any other place in the country salutary and whole-

some intellectual companionship. They can find men who are working in their special lines, and who can give them the atmosphere of technical interest and criticism so helpful to every kind of artist. They can also find many other men of intelligence, who, whatever their peculiar work, can give them the stimulus of fresh ideas and new points of view. There is an intellectual society in New York, which, in spite of its deficiencies, is on the whole less of a coterie than any similar group elsewhere in the country; and an important constituent of this society is the painters and sculptors. The artists proper are drawn to New York not because it is a very beautiful city, not because New Yorkers are peculiarly appreciative of American art, but almost entirely because the association with his fellow-craftsmen, which is helpful to men of letters, is essential to artists. As a rule the latter feel themselves peculiarly isolated in American social life. Their work is neglected; their purposes are misunderstood; their achievements are undervalued; and all this happens in New York as it does elsewhere. But in New York they at least form a set of their own. They can associate with people to whom their purposes and their language are comprehensible; they get the benefit of that informal and largely technical comment, which is the only kind of criticism which does them much good; and they can keep in touch with the best work of their fellow artists. Hence it is that New York, which more than any great city in the world is lacking in any well-ordered comeliness, in any sense of proportion in its parts and activities, is becoming the peculiar home of American intellectual and artistic achievement, and the city, moreover, in which such achievement, although not very influential, is most sane and wholesome.

Whatever the deficiencies, however, of the political, social and intellectual life of New York, when examined from any high standard of efficiency and completeness, it can truthfully be said that the current movement is all in the direction of repairing these deficiencies. The city is certainly trying more and more to deserve and to obtain the leadership of the country in political, social and intellectual, as well as in financial and industrial affairs. A certain largeness and even definiteness of spirit is becoming discernible in the attitude which its citizens are taking towards the problems of its own betterment; and I think it can be shown that the recent municipal consolidation of the old New York with Brooklyn, Queens and Richmond, has had something to do with this spirit of amelioration. Public pride has been touched by the size of the city, the enormous business achievements of its citizens, and its importance in the commercial economy of the United States, and the quickening of the public conscience has naturally followed this awakening of municipal vanity. Neither is it fanciful to trace some connection between

the aroused public spirit of the citizens of New York and the outburst of national feeling, which accompanned and followed the Spanish war. For, as I have already said, New York is national or nothing, and whatever intensifies and consolidates national life also quickens and consolidates the growth of public spirit in New York. It is not an accident that Theodore Roosevelt, who represents, both in what he stands for and what he is, the best form of the national idea, it is not an accident that he is a New Yorker, for it is difficult to see how just such a combination of disposition, experience, training and ideas could have come to a head in any other city.

The evidences of a quickened and consolidated public and social life in New York are numerous and imposing. I have explained, perhaps too much at length, the disadvantages to which the composition of New York society subjects men of letters and artists, but the fact remains that the intellectual atmosphere of New York has a certain exceptional quality. This quality is expressed by Prof Barret Wendell in his "Literary History of America," as follows: "Beneath its bewildering material variety, there is a greater variety, a greater alertness, and in some respects a greater wholesomeness of intelligence than one is apt to find elsewhere. It is not that the artists and the men of letters who live there have done work, which even on our American scale can be called great. It is rather that about them surges with all its fluctuating good and evil the irresistible tide of world-existence." That the body of New York life is big with important issues and events, and is somehow suggestive and provocative of a large literary treatment may be admitted, but the large literary treatment will not come in the absence of formative and invigorating intellectual conditions. The stimulus to great works of the imagination derives, not so much from the material offered by life, which always possesses dramatic and salient features, as from the mental attitude of certain gifted and trained people toward that material—an attitude that is formed chiefly by the sweep, intensity, coherence and momentum of the ideas which are currently applied to life. It cannot be said that uneasy and possessing ideas of this kind are at present keeping New York men of letters awake o'nights, but since New York is the most national of American cities, and since the culture basis of a modern literature or art is not municipal, or provincial, but necessarily national, New York is the one American city in which something considerable may happen. At the present moment there is negative if not positive ground for encouragement—in that the intellectual ideals of New Yorkers are at least normal and sane. They are holding a proper balance between over-refinement on the one hand and crudity on the other; and, consequently, if they are ever

touched by a little originality and energy they should not go astray.

Be it further claimed that a good beginning has been made in New York toward the realization of the better American political and social ideas. In no city in the country have political reformers had more cunning and stubborn enemies; and in no city has their success, temporary though it be, been more fairly deserved. For it has been based in some measure at least upon an attempt to realize a better social ideal. By far the most energetic and efficient element in the local Republican and Citizens' Union organizations are the men who are trying to bridge the gulf between the rich and the poor, the educated and the ignorant in this city. They are trying to do this by every available means—by improving the sanitary and economic position of the poor, by defending them against the most poisonous of their surrounding influences, and by inculcating among the better-to-do the desirability and the habit of coming into some personal relations with their poorer fellow-citizens. They realize that it is by these means only that Tammany can be permanently kept under; and it is safe to say that the eminence of New York among American cities depends upon nothing more than upon the permanent humiliation of that orgaization. Any city that wishes to put itself at the head of the higher ambitions of the American people must possess citizens who will take the social side of democracy more seriously than it has yet been taken in this country. The old careless, good-natured confidence that the best way to reach the consummate social condition is to let present evils take care of themselves must be abandoned and a more genuine solidarity of national and social feeling must be obtained, both by attacking social abuses more resolutely, and by a large infusion of public spirit and unselfish devotion to the welfare of others. This work must be done in the large cities, and it is encouraging to observe that New York is taking the lead in doing it. If New York can maintain that lead, it may exercise in the end as dominant and controlling position in the social and intellectual as it does in the financial and industrlal life of the United States.

Herbert Croly.

MEDICEAN TOMBS

FROM time immemorial, every people, barbaric and civilized, have endeavored to perpetuate the memory of their dead. As a rule the more illustrious the memory to be honored, the greater the monument in size, or beauty, or in preciousness. There have been, however, marked departures from this practice, the memorial often being of far greater importance than the dead, its excellence as a work of art overshadowing the deeds of the deceased.

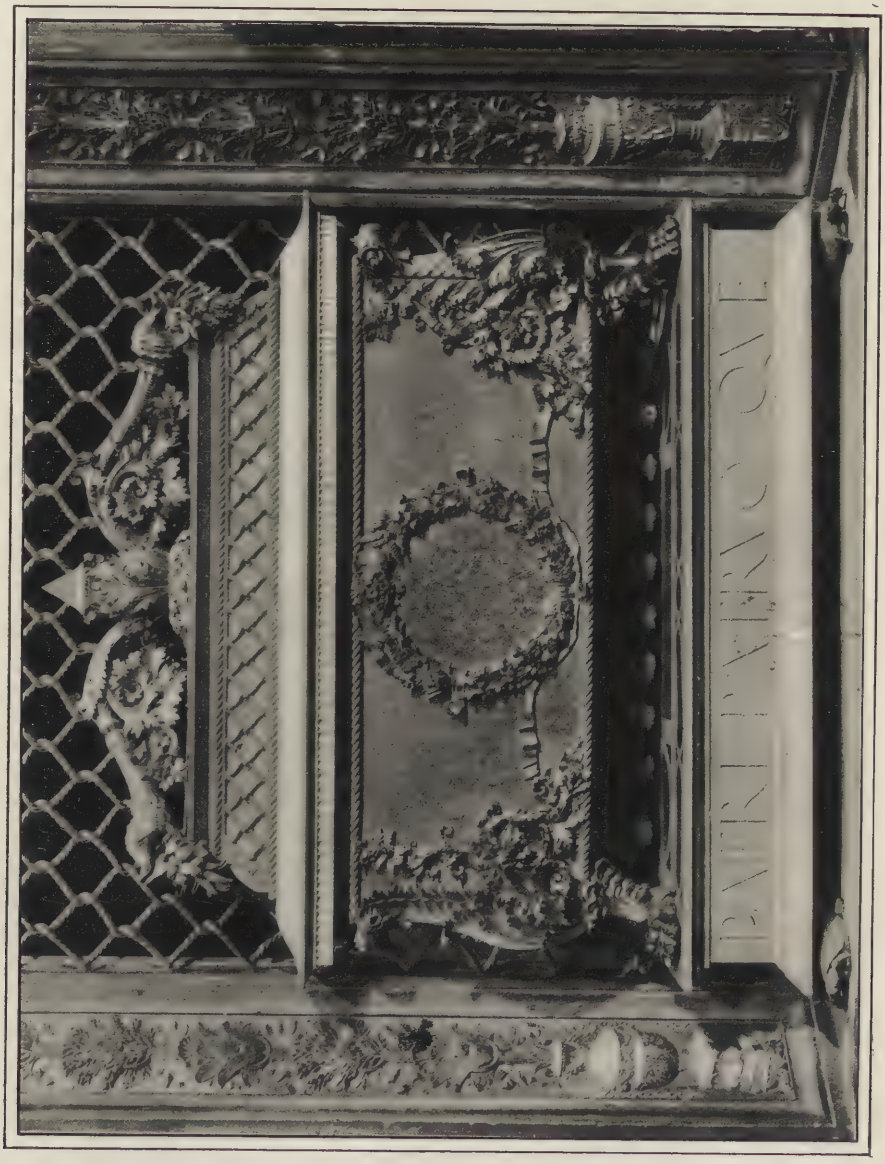
The memorials of the Egyptians, and other primitive civilized people, as well as many uncivilized races, were characterized by their size, or durability, or both; while those of the Greeks, and other cultured people of antiquity, together with those of Christendom, were of a higher order; artistic beauty was their first and most important attribute.

The memorials of the ancients were usually out-of-door constructions, those of the Christians in-door; the former were erected more for the glory of the living than of the dead; the latter for the glory of God, in honor of the dead, and as a provocative of the suffrages of the living.

The magnificent and beautiful monuments of the ancient Greeks, which were found some years ago in the cemetery, the *Kerameikos* just outside of Athens, invariably in their beauty idealize the life of the departed, recalling to the living sweet memories of that life, and the pleasures of earthly existence, unconcerned for the future, giving no hope of the joy of an everlasting reunion. On the other hand Christian memorials of every nation show forth the emptiness of life and its bitter sorrows, and, when they have not been affected by a paganizing influence, emphasize the doctrine that death is in truth the door to a better life. In other words, the mortuary art of paganism was purely objective, and that of Christianity, in its highest manifestations, was not only objective, but was also subjective, the external charm of form, color and composition giving



TOMB OF PIETRO AND GIOVANNI DE MEDICI.
Sculptor, Andrea de Verrochio.



THE SARCOPHAGUS OF THE TOMB OF PIETRO AND GIOVANNI DE MEDICI.
Sculptor, Andrea de Verrochio.

expression to an emotion of the soul; the sensuous leading the mind to the supersensuous. So markedly is this true that even the paganism of the Renaissance (the love of beauty for beauty's sake) could not eliminate sentiment from the art of the period.

This mixing of the old wine with the new, the material with the spiritual, is peculiarly characteristic of the works of Michael Angelo. Although in a number of his creations it would seem as if the objective were all in all, on closer study, it will be found that behind the form there is an abstraction of value, just as the form within a block of marble is concealed, until the sculptor liberates it—a thought beautifully expressed in one of his sonnets:

"The best of artists hath no thought to show
Which the rough stone in its superfluous shell
Doth not include; to break the marble spell
Is all the hand that serves the brain can do."

In Michael Angelo's sculptures of the Medicean tombs, so pagan in form, so apparently objective, there are profound questionings, sublime meditations upon some of the deepest problems within the ken of man. It is true that most men see in these statues masterly human figures and nothing more. The realm of ideas with which the great artist endowed them escapes their observation. But most men cannot read even the every-day secrets of their own hearts, much less the emotions of an artist soul mirrored in his works. "Oh, happy those few who sit at that table where the bread of angels is eaten."*

There are critics, however, who hold that the sentiments which these figures are supposed to express do not exist, outside of the mind of the student, who finds in them whatsoever he is looking for. In themselves they are purely objective.

If this were true, they would be mere copies of nature, and not works of art, for the mission of art is to represent nature, not copy it; otherwise a cast from a beautiful human form would be the highest realization of the sculptor's art. No! the true artists "force Nature to lie bare in her divine integrity." If this reasoning, in the case of Michael Angelo's works, is not sufficient to refute these critics, let them read the above quoted passage from one of the artist's sonnets, and also his answer to the lines written by Strozzi, on the statue of Night, which adorns the tomb of Giuliano De Medici:

"Night in so sweet an attitude behold
Asleep, was by an angel sculptured
In this stone; and sleeping, is alive;
Waken her doubter; she will speak to thee."

*Dante. Convetio Trat I. Cap. I.

The sculptor replied:

> "Welcome is sleep, more welcome sleep of stone
> Whilst crime and shame continue in the land
> My happy fortune not to see or hear;
> Waken me not; in mercy whisper low."

The Medici family were so imbued with classical thought, and so little in sympathy with Christian ideals, that it is not surprising that their Mortuary Chapel should be strongly pagan in its architecture and decoration, although it may not be just to pass this judgment, in view of its unfinished condition, Michael Angelo never having carried out his plan, except in parts, not even completing the sculpture he began.

Pope Leo X., Giovanni de Medici, the second son of Lorenzo the Magnificent, in conjunction with his cousin, Cardinal Giulio de Medici, the natural son of Giuliano, who was assassinated by the Pozzi conspirators, wishing to honor the deceased members of their house, called upon Michael Angelo, in the year 1519, to design a Mortuary Chapel. This they purposed to add to S. Lorenzo at Florence, the parish church of the family, one of the most ancient ecclesiastical edifices in Italy, it having been consecrated by S. Ambrose in the year 393. In 1425 it suffered greatly from fire, but was subsequently rebuilt, largely at the expense of Giovanni d'Averardo, called Bicci de Medici. As the restoration was not completed at his death in 1428, it was left to his son Cosmo de Medici, the elder, to proceed with the work, which he did, from the plans of Filippo Brunelleschi. At the same time he caused a tomb for his father to be constructed in the sacristy, employing Donatello for the purpose, he having in his mind to make S. Lorenzo the burial place of the Medici. Ultimately he himself was buried in the church at the foot of the High Altar. His grandson, Lorenzo the Magnificent, following out this idea of Cosmo, had Andrea de Verrocchio build a monumental tomb for his father Pietro and his uncle Giovanni de Medici. This tomb is a masterpiece of decorative art, placed in a window-like opening between the Chapel of the Blessed Sacrament and that of the Blessed Virgin. The sarcophagus is of porphyry, supported on four bronze consols, resting on a base of marble, which in turn stands upon the basement of the wall dividing the above-named chapels, while the aperture, from the tomb to the soffet of the arch, is closed with a bronze grille.

In 1520, Michael Angelo, who was then in Rome, sent his plans and specifications for the Mortuary Chapel to Florence. His general scheme was to build a square chapel, lighted from above by a lantern open to the sky, the inside wall surface to be broken by pilasters, door and niches, the recesses to be filled with statues, and



MORTUARY CHAPEL OF THE MEDICI. Designer, Michael Angelo.

grouped in the center of the room, four sarcophagi. To this last feature the Cardinal objected; all else he approved; whereupon Michael Angelo modified his plans so as to place a sarcophagus against three of the walls and an altar against the fourth: that of Lorenzo de Medici, Duke of Urbino, on one side; Giuliano de Medici, Duke of Nemours; on the other, that of Lorenzo the Magnificent and his brother Giuliano against the wall facing the altar.

Just what Michael Angelo's design was for the tomb of *Il Magnifico* and his brother, which was never built, is somewhat of a mystery. It is true there is in existence a drawing, which for a long time was believed to be by the artist, showing an elevation of the tomb, or more correctly speaking, a double tomb with two sarcophagi, side by side; but now it is held to be the work of Sangallo for a number of good reasons, among others, because it is known from a letter of Michael Angelo to Fathicci, that his design called for a single tomb.



Design for the Tomb of Lorenzo the Magnificent by Sangallo; believed for a time to be by Michael Angelo.

Michael Angelo had scarcely begun the chapel when the work was interrupted by his going to Rome in December, 1521, to straighten out differences of opinion he had with the family of Pope Julius II. concerning that Pontiff's tomb; and he did not return to Florence until 1523, the year in which Cardinal Giulio de Medici was elected Pope under the name of Clement VII. Four years after the work was again brought to a standstill by the expulsion of the Medici, from Florence, the eleven months siege, and the flight of the artist to Venice; and it was not resumed until the Medici were once more firmly established in the city. Even after that the work was suspended from time to time, until it ceased altogether in 1533, when Michael Angelo left Florence for Rome, never to return. The chapel has remained, as it was left by the sculptor, in an unfinished condition to the present day.

This chapel "may be looked on either as the masterpiece of a sculptor who required fit setting for his statues, or of an architect who designed statues to enhance the structure he had planned. Both arts are used with equal ease, nor has the genius of Michael Angelo dealt more masterfully with the human frame than with the forms of Roman architecture in this chapel. He seems to have paid no heed to classic precedent, and to have taken no pains to adapt the parts to the structural purpose of the building. It was enough for him to create a wholly novel framework for the modern miracle of sculpture it enshrines, attending to such rules of composition as



TOMB OF LORENZO DE MEDICI, DUKE OF URBINO.
Sculptor, Michael Angelo.



IL PENSEROSO, STATUE OF LORENZO DE MEDICI, DUKE OF URBINO.
Sculptor, Michael Angelo.

determine light and shade, and seeking by the slightness of mouldings and pilasters to enhance the terrible and massive forms that brood above the Medicean tombs."*

In designing the tomb of Lorenzo de Medici he could have given little thought to the man in whose memory it was erected, as he was a prince of no power, insignificant and dissipated, a fit father of the vile queen of Henry II. of France—Catharine de Medici; but here, as in the tomb of Giuliano, he purposed to symbolize the profound questionings of the soul—the strife of the soul with the burden of the passions and troubles of life, and its ceaseless yearnings for rest.

In the statue of Lorenzo, "silent and tragic beneath his warrior's casque," there is no attempt at portraiture. It is a figure of a great mind: Il Penseroso, brooding in solitude, without human sympathy, over the figures at his feet: Dawn and Twilight, the beginning and the waning of life, the awaking to its joys and sorrows, and its sinking into rest—farewell—death.

"He who ordained, when first the world began,
Time that was not before creation's hour,
Divided it, and gave the sun's high power
To rule the one, the moon the other spans:
Thence fate and changeful chance and fortune's ban
Did in one moment down on mortals shower:
To me they portioned darkness for a dower;
Dark hath my lot been since I was a man."†

The statue of Giuliano de Medici is not equal in force or interest to that of his nephew Lorenzo, nevertheless it is the figure of a thoughtful man, although not one who has reached the last thought, but still finds something in life worthy of his ambition, and this in spite of the lesson the reclining figures on his sarcophagus continually teach:

Day and night, man and woman, power and weakness the nothingness of the utmost human endeavor, which inevitably will be effaced by death. This lesson would have been emphasized if the niches at the side of the statue of Giuliano had been filled, as Michael Angelo intended doing, with figures of Earth and Heaven; the former in an attitude of sorrow, the latter in that of joy.

The tomb of the *Il Magnifico*, the most illustrious of his race, as has been said above, was never finished; all that was accomplished was the figure of the Madonna and Child, the work of Michael Angelo, and the statues of S. Cosmos and St. Damien; the first sculptured by Montorsoli and retouched by the Great Master; the last made by Baccio de Montelupo, from a model of Michael Angelo's. These statues were placed upon the box-like tomb, which encloses

*Symonds—Renaissance in Italy—Vol. 3.
†From Michael Angelo's sonnet *Colin che Fece.*



FIGURES OF "TWILIGHT" AND "DAWN," FROM THE TOMB OF LORENZO DE MEDICI, DUKE OF URBINO.

Sculptor, Michael Angelo.



TOMB OF GIULIANO DE MEDICI, DUKE OF NEMOURS.
Sculptor, Michael Angelo



FIGURE OF "NIGHT," FROM THE TOMB OF GIULIANO DE MEDICI, DUKE OF NEMOURS.
Sculptor, Michael Angelo.

the remains of Lorenzo the Magnificent and his youngest brother Giuliano, by Vasar, who was ordered by the Grand Duke Cosmo I. to complete the chapel, after Michael Angelo refused to proceed with the work.

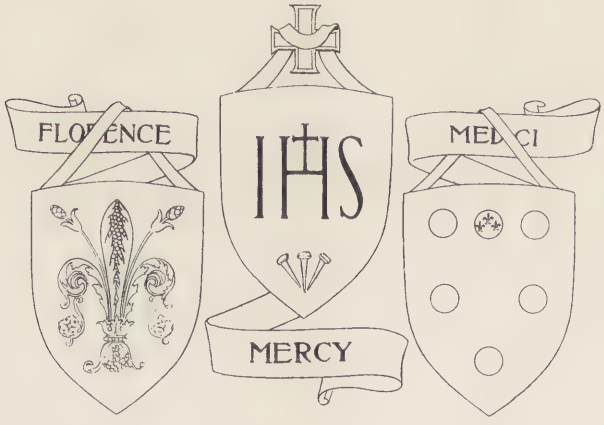
Michael Angelo's self-respect and great integrity would not allow him, after the death of Clement VII., the last Medici worthy of his house, to continue to glorify by his genius a family that had become a race of degenerates and tyrannized over his beloved Florence, so he left the Chapel unfinished and its sculpture incomplete. His own days were numbered, he stood alone among men: "I have," he said, "no friends, I need none, and wish to have none." His soul was filled with contempt for the praises of the crowd, a contempt which he most forcibly expressed in the following words:

"Ill hath he chosen his part, who seeks to please the worthless world." And his heart was burdened with sadness; he writes to Vasari in 1554, "Man should not be gay when all the world is sad."

It is to be wished that the Great Master had completed the Chapel and its accessories. Nevertheless, in its seeming incompleteness there is a grandeur and sublimity which must forever call forth the admiration and the wonder of the thoughtful.

There are a number of other Medicean tombs and memorials of some artistic value beside those in the Mortuary Chapel of S. Lorenzo, although of little moment in comparison, such as the tombs of Leo X. and Clement VII., in the Dominican Church of S. Maria sopra Minerva at Rome, the work of Baccio Bandinelli, adorned with statues by Raffaeli da Montelupo and Baccio Bigio.

Caryl Coleman.



PORTRAIT STATUETTES.

A New Fashion in French Sculpture.

FOR many centuries the bust has been almost the only form in which portraits were executed in marble, metal, or plastic materials, and the older form of sculpture—the statuette—was comparatively neglected. This is the more singular because the bust is never decorative, and requires more space for its proper exhibition than the ordinary dwelling-house will afford,whilst the stat-



PORTRAIT STATUETTE OF MADAME R—— D——.
Sculptor, M. Moreau-Vauthier.

uette is ornamental, can be placed in almost any situation, and requires no pedestal, alcove, or other accessories. On the other hand, it has disadvantages from which the bust is exempt. The execution of a small full-length figure in marble requires more work from the sculptor than a large bust would, for, in the latter case, much of the rough cutting would be done by the "scarpellino," or "chisel-



PORTRAIT STATUETTE OF MME. J—— S——.
Sculptor, M. Moreau-Vauthier.



STATUE OF "LA PARISIENNE," ON TOP OF THE MAIN ENTRANCE TO THE PARIS EXPOSITION.

Sculptor, M. Moreau-Vauthier.



UNFINISHED PORTRAIT STATUETTE OF MME. DE B.
Sculptor, M. Moreau-Vauthier.



UNFINISHED PORTRAIT STATUETTE.
Sculptor, M. Moreau-Vauthier.



PORTRAIT STATUETTE OF MME. DE A—— G——.
Sculptor, M. Moreau-Vauthier.

man," whereas the delicate chiselling of the small figure would all have to be performed by the artist's hand.

One of the latest crazes of the Parisian fashionable lady is to have in her "salon" small full-length figures of herself and her lady friends. To meet this demand, a very talented artist, M. Moreau-Vauthier, and several other French sculptors now produce small portrait figures in bronze, which has been found to be the material most suitable. Marble would come very expensive, on account of the work involved, besides which it is difficult to preserve the likeness correctly in a small figure. Clay and plaster both look common, and might be taken by the uninitiated for the wares of the itinerant Italian boy; and wood is not exactly suitable for our northern climates. In the last Salon there were several of these portraits in little, which had been cast in gilt-bronze or silvered metal from the clay or plaster figure. M. Moreau-Vauthier, who is making a specialty of this branch of art, not only catches a likeness very cleverly, but excels in modelling modern costume. It may be remembered that it was he who designed the enormous figure of "Paris Welcoming Her Guests" which stood on the summit of the principal entrance to the International Exhibition of 1900.

M. Moreau-Vauthier's principal contribution this year was the portrait of Mme. R—— D——. The pose is easy and graceful, and the technical difficulties of the very complicated costume and the sofa have been most skilfully overcome, not only by the artist but by the founder. The statuette in white metal is less ambitious and less effective. It is a portrait of Mme. J—— S——, the wife of a well-known lawyer.

The other four statuettes have not yet been cast in metal, and were photographed at the foundry. They are portraits of four ladies who are great friends, and four casts of each figure will be taken, in order that each lady may possess a complete set. They are all of them customers of Paquin, the celebrated Paris dressmaker, and knowing that M. Moreau-Vauthier excelled in reproducing costumes, one of them suggested that they should be represented as "Spring," "Summer," "Autumn," and "Winter."

"Spring," Mlle. J—— S—— is a particularly graceful little figure and all the others are easy and natural. The figures do not exceed ten inches in height; some of the fine work—the necklace, jewelry, and embroidery—is almost microscopical.

Though, for several years past, there have been a few of these portrait-statuettes exhibited at the Salon and other exhibitions, they never appeared to be popular either with artists or public, and it is only within the last few months that there seems to be a great demand for them. Rumor says that several well-known American ladies have expressed their intention of having their statuettes exe-



M. MOREAU-VAUTHIER IN HIS STUDIO.



"WINTER."

Sculptor, M. Moreau-Vauthier.



"SPRING."

Sculptor, M. Moreau-Vauthier.



"SUMMER."

Sculptor, M. Moreau-Vauthier.



"AUTUMN."

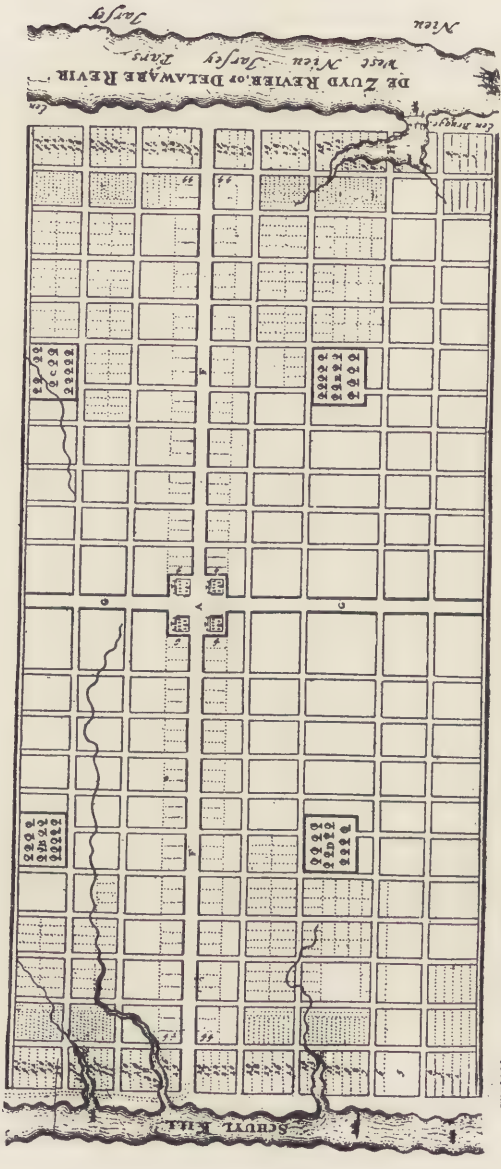
Scu'ptor, M. Mo:eau-Vauthier.

cuted in gilt-bronze as soon as they return to Paris for the season, and it is probable that next year's Salon will contain many charming specimens of this style of art. It is not often that fashion hits upon such a good idea, and can go hand in hand with art. A statuette executed by a skilful sculptor conveys an idea of life and movement which is never found in the old-fashioned academical bust, and very rarely even in a photograph.

Frederic Lees.



ASH-TRAY IN BRONZE.
Sculptor, M. Moreau-Vauthier.



William Penn's plan of the City of Philadelphia. The idea of straight streets and rectangular blocks without curves or diagonals has been carried out in the enlarged city, while the system of small parks has not.

THE STREET PLAN OF A CITY'S BUSINESS DISTRICT.

MODERN civic art, when it has fixed certain definite foci, when it has determined that here shall be the formal entrance to the town by water, there its entrance for those who come by land, and that in such a place its public business shall be transacted; when it has laid down the principle that an open space is desirable at each of these "nerve centres," and that important streets should converge to them—civic art, when it has established these bases and gone so far, is ready to take up the larger and more intricate problem of the "street plan" of the business district. The problem is important, interesting, and difficult. In the anatomy of the city there is no point at which the circulatory demands are so great, so insistent, so impatient, or where failure to provide adequately for them is so injurious. In the existing city there is no portion where it is more difficult to make changes, nor is there any district that has been allowed to grow with so little scientific planning.

In the average town in the United States the broad straight main street of the village has become in fact, as it already is in name, the main thoroughfare of the town. From it the business has overflowed into a series of narrow streets crossing it at right angles, and if one of these be broad, it may extend some distance on it. The arrangement, stretching the business along two sides of an uncompleted triangle, is the most inconvenient possible, involving greatest loss of energy and time. Or the business having found no cross street of especial invitation, may extend equally along a series of them, and then spread over a thoroughfare that, paralleling the main street, connects them. So it will overflow a rectangle, and perhaps a series of these, until there is a large business district tending to the rectangular. In no other equal area is space so precious, or time and distance more important factors, yet to go from any point on one street to any point on one that is parallel, two sides of the triangle must be traversed. Furthermore, the traffic, far larger than had been intended for these streets, doubtless chokes them. Every slowly moving truck impedes every vehicle behind it. The great business houses, barely seen from the mean and narrow thoroughfares, lose their dignity. Rapid transit facilities, crowded on to one or two broad highways, contract these for general traffic, and, so far as it is on the surface, is itself delayed. In London where, thanks to excellent police regulation, the traffic moves with relative celerity, a calculation has been made that "every omnibus and cab that uses the main streets of the 'city' and its approaches, is delayed on an average half an hour each day

through blocks and partial blocks." Could the money loss of this to passengers in cab and omnibus be estimated, consider what would be the aggregate!

A problem that, for all its difficulty, so urgently invites solution, has not lacked for thought. There are such practical requirements that civic art must have had pressing claims to be heard among them; and yet it is heard, for if the heart of the city be not imposing, if there be here no handsome sites, no stateliness, no majestic thoroughfares, and the convenience of the city's business be not consulted, the modern city has lamentably failed to realize the ends of civic art. The courage with which this hardest of all the problems has been attacked in the world's great cities is one of the most interesting and inspiring, as it is one of the most suggestive, episodes in the history that relates the rise of the new ideal for cities—that ideal born of new conditions and which cannot, therefore, be a fruitless dream.

This essential newness of the problem is well illustrated by one of the most striking attempts that have been made to solve it. On Christmas day in 1857, as a result of preliminary agitation, Emperor Francis Joseph of Austria issued a decree addressed to the minister of the interior, requiring that "'the enlargement of the inner city of Vienna, for the purpose of its suitable connection with the suburbs, should be undertaken as speedily as possible." It was suggested that the surrounding fortifications and ditches, which are always the great opportunity of the cramped old foreign cities, be removed, and that at the same time there be made adequate provision of sites for a new war office, a city marshal's office, an opera house, imperial archives, a town hall, and the necessary buildings for museums and galleries. The decree required that there be opened a competition for plans for the improvement, the jury to consist of a commission of high officials representing various interests, these commissioners before making the awards, however, to "submit the plans to a committee of specialists appointed by them." Three designs were to be selected for prizes and the premiums were to be 2,000, 1,000 and 500 gold ducats. This was the opportunity the perception and courageous seizure of which has since made Vienna so superb and famous. Eighty-five designs were submitted, and, though none of the premiated plans was literally carried out, they gave suggestions and set the standard for the final scheme. But this, as the decree required, dealt rather with the enlargement of the inner city and its convenient connection with the suburbs than with a remodeling of the district itself. Thirty-five years later, then, in the last decade of the nineteenth century, the municipality took up the latter problem, inviting the architects and engineers of the world to compete in the submission of plans for the remodel-

ing of old central Vienna. There were two prizes of 10,000 florins, three of 5,000 and three of 3,000 florins. For "part designs which do not comprise the whole city, but consider only a few questions of the improvement, or means of communication," there were prizes of 3,000 florins and under; and finally prizes were promised for plans that were good in parts though not satisfactory as a whole. The jury was composed mainly of professors, leading architects, and engineers, and far off Vienna proved again that she had nothing to learn either as to modern municipal ideals or civic spirit from Berlin or Paris or Rome, or from the hurrying cities of England and America.

The early days of Philadelphia and New York offered exceptional opportunities for a scientific planning of the business districts of communities that, as even then could be foreseen, were destined to become great cities. That the outcome in each case is a failure, an example of what not to do, shows how little progress had yet been made in the physical science of cities. There was, however, consciousness of the problem and its thoughtful consideration. For Philadelphia no less a personage than William Penn made a plan. Its feature was a long series of rectangles that were almost squares, the straight streets unrelieved by curve or diagonal, with two of the streets, which crossed at right angles in a big open space nearly in the middle of the tract, considerably broader than the others. If there was little of art or science about the design, there was enough forethought to appreciate the value of frequent open spaces—for the admission of light and air to a crowded district, for the provision of good building sites on the ground facing the public areas, and for relieving the monotony of the district. Penn's plan shows five such spaces, each half as large again as an ordinary block, in a district only five blocks broad by twenty-two long.* Had the same proportion been secured for the closely built up sections of the city when it extended beyond this district—as the Consolidation Act of 1854 directed should be done—there would have been 280 small parks in the city plan of Philadelphia at the beginning of the twentieth century instead of the 45 that were actually there. But there was not enough public appreciation of the importance of the problem to secure the adoption of even the one redeeming feature of Penn's plan. The straight streets and rectangular blocks, unrelieved by frequent open spaces, extended over the growing city and were adopted as a model by the 30 or more outlying towns and villages that have since been incorporated in it.

When New York came to wrestle with the problem, in 1807, the public held it serious enough to demand the consideration of a

*The area between Vine and South Streets and the Delaware and Schuylkill Rivers.

formally appointed commission. This laid down—tradition says with a mason's hand seive—the familiar gridiron plan. The one irregular thoroughfare was Broadway, already a road of too much importance to be molested, and to that happy chance New York owes the only opportunities for civic stateliness of beauty afforded in its street arrangement. Broadway has developed, too, as the great business street, just as the diagonal Ridge Avenue in Philadelphia has become, in spite of its narrowness, a street of shops. If as wisely remarked, "the shop-keepers go where the travel is," the value of the diagonal thoroughfare for circulatory purposes is attested.

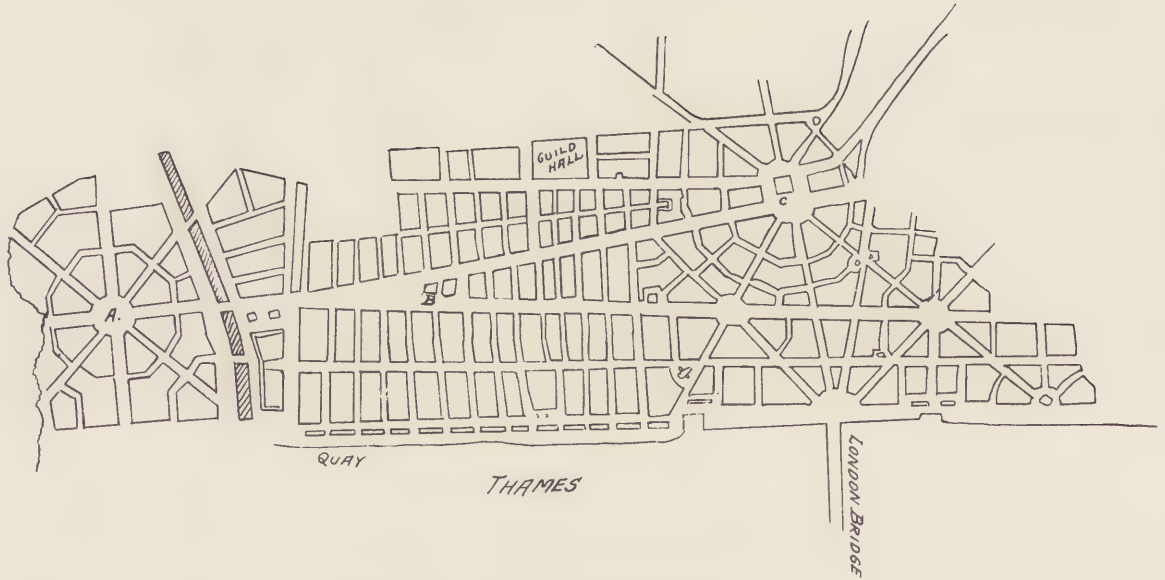
But there are other faults in the rectalinear plan. Frederick Law Olmsted has put some of them well in saying of the commission's work, "Some two thousand blocks were provided, each theoretically two hundred feet wide, no more, no less; and ever since, if a building site is wanted, whether with a view to a church or a blast furnace, an opera house, or a toy shop, there is, of intention, no better place in one of these blocks than in another. * * * If a proposed cathedral, military depot, great manufacturing enterprise, house of religious seclusion or seat of learning needs a space of ground more than sixty-six yards in extent, from north to south, the system forbids that it shall be built in New York. * * * There is no place in New York where a stately building can be looked up to from base to turret, none where it can even be seen full in the face and all at once taken in by the eye; none where it can be viewed in advantageous perspective. * * * Such distinctive advantage of position as Rome gives St. Peter's, Paris the Madeleine, London, St. Paul's, New York, under her system, gives to nothing." The plan offers the maximum of building area, but the minimum of effect.

Costly failures where there might have been magnificent successes are not confined to the United States. If modern civic art has learned the world over a lesson, if it has been taught to recognize the worth of a street plan for the business district that shall consult convenience of travel and stateliness of result, it has done so by dear experience widely distributed. To devise on paper a plan intelligent and comprehensive required no impossible genius; to secure public appreciation of such a plan required examples not only of its success but of the failure of simpler plans. In London after the great fire there was presented an opportunity as thrilling as any that America has had. Here in the heart of the world's greatest and richest city, a large district could be replanned. There was a genius who saw the chance and contrived a scheme that would have rendered London superb among the cities of to-day; but the design of Sir Christopher Wrenn was in advance of the age,

and you must seek diligently now to find it in the archives of an Oxford College. Four hundred and thirty-six acres had been burned over; a cathedral and eighty-seven churches were to be rebuilt; a site was to be found for a new exchange and for other public buildings, and of about 14,000 structures, some of which might have stood in the way of a new planning, not one was left.

But London was rebuilt in the old way, and such improvements as have since been made, unsatisfactory as they are, have cost enormously. From 1798 to 1821 ten select committees made reports on particular improvements. In another twenty years, from 1832 to 1851, Parliament appointed eleven or twelve select committees to take into consideration plans for the improvement of London and to advise as to the best means for carrying out the plans. These committees did little more than report on the causes of the crowding—which were obvious enough—and on the difficulty of making changes owing to the great cost. All this was impressing the lesson. At last, however, conditions became so serious that enormous expenses had to be assumed. In the thirty-four years from 1855 to 1889 the metropolitan board of works expended upon street changes and improvements more than fifteen millions sterling. The net cost, after recoupments from the sale of surplus land, exceeded ten milllions sterling, while a million and a half pounds more had been paid out by the board in grants to local districts, to aid them in bearing the cost of the smaller street improvements. It was at about the end of this period that the chairman of the improvement committee of the London county council observed that the streets of London measured some 2,000 miles, and that in the thirty years ending with 1889 the board of public works had succeeded, with its great expenditure, in constructing a total length of $15^4/_5$ miles of new streets, with an average width of sixty feet. He noted this with pride; but those who knew Wrenn's plan, who recalled how easily it might have been adopted, and its lines extended over the whole metropolitan area as London stretched farther into the country, saw only pathos in his figures, and realized more keenly the value of care in original street planning.

The plan of Sir Christopher Wrenn for the rebuilding of burned London was in accord with the principles of civic art as they are recognized to-day. Wrenn was surveyor-general, so that his masterly design took a natural precedence; it was accepted also by the King; and what now seems the mere accident of a lack of ever so little ready money and a desire for haste was allowed to prevent the future splendor and convenience of the great city. The main features of his plan, which well repays study, were to be, going from west to east (1), a circular space at the top of Fleet Street Hill, about on the site of St. Dunstan's Church. From this eight streets



WRENN'S PLAN FOR REBUILDING LONDON.

The tracing is from Reginald Bloomfield's "History of Renaissance Architecture in England, 1500-1800."

A. Crown of Fleet St. Hill, about the site of St. Dunstan's Church.
B. St. Paul's.
C. Royal Exchange.
D. Topographical centre.

were to radiate, the eight to be connected with one another at a suitable distance from the centre by cross streets, these forming an octagon in relation to the circle; (2), a triangular space in full view from Fleet Street Hill. This was to widen toward the east and was to include St. Paul's and Doctors' Commons; (3) an open space in the centre of which should stand, on its old site, the Royal Exchange, and grouped around this space were to be the public buildings. From this space, which was to be the topographical centre, there were to radiate ten streets, each sixty feet wide. Three of these reached directly down to the river, offering from it a noble view of the Exchange. Along the river bank there was to be a broad quay, and opposite London Bridge a large semi-circular space with arterial streets radiating outward. Here and there, where radials of different systems crossed, there were established new open spaces and new centres. The plan showed, in brief, that use of broad straight streets linked together by monumental buildings, that provision of commanding sites for important structures, that use of diagonals, of open areas and of curving streets with their changing viewpoints, which the accepted plans of Paris, of Vienna, and of Washington have now made familiar.

The opportunity was allowed to pass, and all the subsequent and costly changes in the London plan have proved inadequate, because it has been impossible since to devise and carry out a single comprehensive scheme that should bring every part into direct relations with every other. In all street planning there must be regard for the through lines of travel as surely as for the local, and it is these through courses, which scattered improvements fail to benefit to any great extent. The through travel, in its usually heavy volume, demands arterial thoroughfares that shall be wide, uniform in their width, straight, of easy gradiant, and on the direct line between important foci. These requirements alone involve a certain dignity of aspect. To gain the best spectacular results, however, civic art must be mindful also of other factors. Perhaps the most notable of these in the business district is the architectural effect.

The relation between the architecture and the street plan is reciprocal. Each can do so much for the other that while, on the one hand, a street may be opened or widened simply that a monumental structure may be the better seen, on the other hand the precise location of a new street may be determined by the position of existing structures that are prominent, according as they would or would not close the vista of the street, and so enhance its beauty. For civic art does not hold mere distance to be fine. It would set up visible limits, or at least accents, and its ideal would be to proportion the breadth of the thoroughfare to the distance between these limits or main accents. We have seen in this connection how Sir

Christopher Wrenn built up his street plan from the focal points offered by important buildings and then on the minor axes obtained variety of treatment. We may observe also how the Arc de Triomphe in Paris is made a topographical centre whence twelve great streets radiate, and how fully again the method is exemplified in the plan of Washington.

A few years ago there was a project on foot in Brussels to prolong a certain street* in order to establish direct communication between two important points. The utilitarian advantages of the proposed street were overwhelming, but the matter was not decided until that national society of workers for civic art, L'Oeuvre Nationale Belge, had prepared a report on the æsthetic effect. This report showed what view of the Palais de Justice the new street would reveal, what views it would afford of two churches that were on its line, the character of the new view it would open of the Hôtel de Ville, and finally what would be the general aspect of the street itself and of the lateral streets as seen from it. The incident is a happy illustration of the many points that civic art would have kept in mind when arranging or changing the street plan of a city's centre.

And there are some other requirements even than these. There is to be considered the general line of frontage, or building line, for this may be set back to widen a narrow street; the erection of porticos over the walk, the projection and height of balconies and awnings, and finally the regulation of building heights if we would have an imposing thoroughfare. In the European cities, where more frequently than in the United States the central authority pushes new streets through closely built up districts, there are statutes to control all these matters; and though these deal so directly with the architectural aspect of the city that they may be considered more fittingly under that head, it is well to observe here that their special design is to preserve the dignity of the street.

In laying down, then, an ideal street plan, for the business district of a city, there should be first a comprehensive scheme, a skeleton of arterial thoroughfares to provide for the through travel from point to point. These great roads will be direct, broad, straight, and free from heavy grades. At the focal points there will be open spaces, and from these the great streets will radiate. Then, in laying down the precise location of any one of them, we shall note what views it opens, what its accents are, and, if possible, we shall proportion its width to its length or seeming length. On the lateral and minor streets, designed for local traffic, we shall obtain a pleasing variety in the street lines—even if it be only that of sudden regularity. Later on we will safeguard the appearance of the

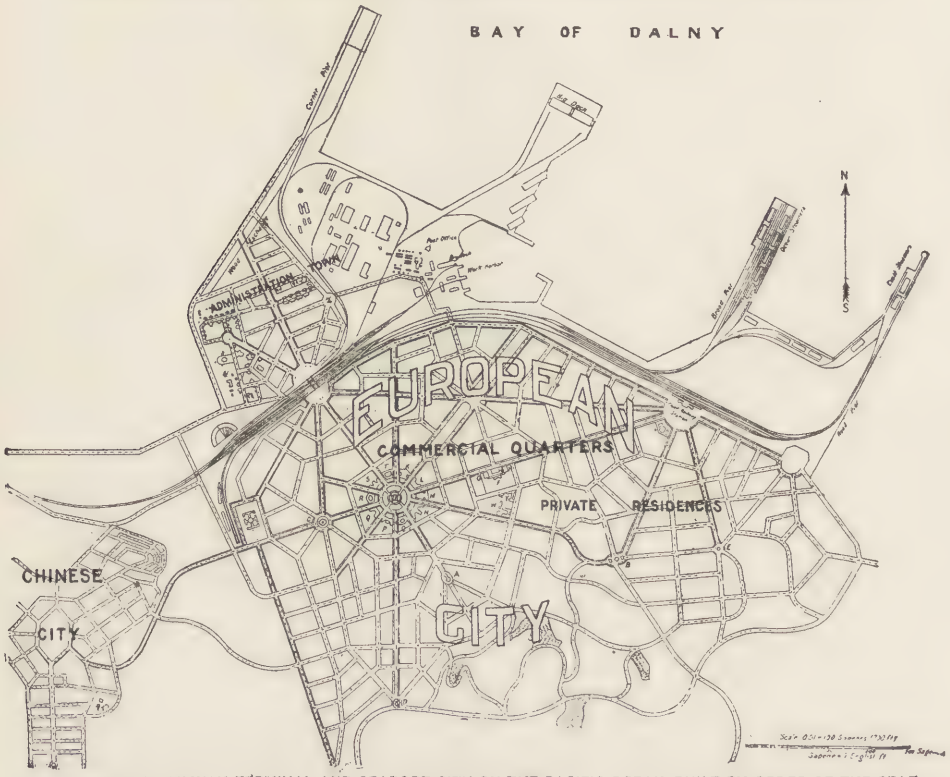
*The Rue du Lombard toward the Rue Saint-Jean.

street by building regulations; we may even swerve it a little to preserve an historic or beautiful edifice; and we will take care that if it is to pass upon viaduct or bridge, or if a bridge is to be suspended over it, the majesty and beauty of the street be not destroyed by a hideous structure. In carelessness of civic art, in haste, in wonder at the prowess of modern industrialism and awe of our cunning with iron and steel, we have suffered a hopelessly unæsthetic truss bridge, cheaply made and quickly put together, to become a common and well nigh prevailing type. The marvel is not that iron and steel are used, but that we submit to their use in ugly lines. Suppose, it has been suggested, that under the eaves of Notre Dame in Paris, there were, instead of the graceful sweeps of the arched bridge across the Seine, a couple of truss constructions—like, for example, the bridge by which rich Chicago has permitted State Street to be disfigured. How the aspect not of a street alone, but of Paris, would be changed!

As to focal points—the government buildings, the entrances to the town, by water and by land—these are sure receiving and distributing centres. Wrenn's plan has suggested the artificial creation of additional and local, foci at convenient points, and the plan of Paris shows how such topographical centres may be located with reference to monumental constructions (as the Arc de Triomphe) that are not in themselves magnets of travel, but the conspicuousness of which is desirable spectacularly. That the creation of such local centres may very greatly enhance the commercial value of certain building sites, in the business districts of cities, is obvious enough. But the importance of the focus can be still further enhanced, so that it becomes more than local.

An interesting example is found in the plan of Dalny, the new city that Russia is building as a Pacific seaport terminal for its Trans-Siberian railroad. The street plan of this entire city was made in the office of the Russian engineers before any building was commenced. There are many diagonal arterial thoroughfares, the crossing points of the different systems of radials creating local centres, and in front of the railway station there is a plaza which is an important centre. But in the heart of the town a circular public space has been laid out. Ten long straight streets converge upon it, joined in the circular street that forms the circle's circumference. Built around this, with excellent effect it can be imagined, there are ten structures, each in its separate little block. Yet they include—and it must be remembered that the list was made out in an office, before a house had been put up—buildings of as little individual importance as a private bank (three), a theatre, a club house, a post and telegraph office. Still the aggregate result, the town hall and some government offices being added, locates the heart of the city.

THE CITY THAT WAS MADE TO ORDER.



DALNY, RUSSIA'S RAILWAY TERMINAL AND SEAPORT CITY ON THE PACIFIC OCEAN, BUILT BY ORDER OF THE CZAR

KEY TO THE MAP:

A. Church.
B. Catholic Church.
C. English Church.
D. English Chapel.
E. Museum.
F. Mayor's Office.
G. Mayor's House.
H. Officer Employe's Quarters.
I. Hotel.
K. Russo-Chinese Bank.
L. Town Club.
M. Theatre.
N. Post and Telegraph.
O. Private Bank.
P. Judge's Office.
Q. Town Committee.
R. Police Officer.
S. Private Bank.
T. Private Bank.
U. Auction Hall and Exchange.
V. Market Hall.
W. Boys' Museum.
Y. Girls' Museum.
Z. Small Church.

It is a valuable suggestion for towns of minor importance, a suggestion to the worth of which the old villages of New England bring a strangely distant evidence in the naturalness with which their most consequential structures gather around the Common in the centre of the village.

But the opportunity for new planning on the scale of Dalny may come only once in a hundred years. Such transformations as have been wrought in Paris and Vienna, such extensive changes of street plan and aspect as Berlin and Rome have brought about, such a magnificent study as has been made for Washington, are possible only under a government that is locally autocratic. Most cities of England, and especially of America, must make their revisions step by step. For this there is no less need of a good general scheme. That every step may count, that every improvement shall bring a little nearer to realization that complete scheme which would be best, there must be a fixed ideal in mind. That is why civic art insists so earnestly on the value of the principles of a general street plan. If we have not these we shall be in danger of widening at great cost a street that comes from nowhere and leads to nothing, that for all its width will be deserted because the through travel takes a route that is more direct; we shall be opening spaces to which there is no convergence of thoroughfares, or we shall make a mockery of "improvement" by choking a corner with criss-cross travel through focusing important streets where there is only a street's width to handle the converging traffic.

That such dangers are before us always, that the problem of the street plan even in the business district is not theoretic, there is abundant proof. Consider the changes that London is making, while this is written, in the widening of the Strand and the opening of the great new thoroughfare from Holborn to the Strand. In New York the administration is having public hearings on the plans for street approaches to the new bridges. In Pittsburg the Architectural Club has lately had a competition of plans "for the improvement of the down town district." In Toronto the like project is under earnest public discussion. In San Francisco it has been seriously taken up. New stations, new bridges, new buildings, and, above all, the growing congestion of an increasing population —so sadly felt where there is no scientific plan of circulation—are forcing these problems ever before us.

When the new charter for Greater New York was prepared, the need of rectifying the street system, and of doing this in accordance with a comprehensive scheme that should not be unduly influenced by local considerations, was felt so keenly that provision was made for a general board of public improvements. An accident of politics composed the first board of incompetent men, and in disgust

the board was abolished when the charter was revised. But the need remained, and there came to be demanded even the creation of an expert commission, such as that which was working so successfully for Washington. The problem in its universal application is not, as we have seen, merely that of circulation. The traffic is not alone in clamoring for its solution. It is presented also that adequate building sites may be provided—sites that may be large enough for a great building, sites to which impressiveness of effect belong, and to which there may be noble approaches, sites that can offer a frontage on at least three streets without the necessity of owning half a block.

There is, perhaps, too common a notion that the way to secure comfort and convenience for the travel and to bestow on the business district of a city splendor of appearance is simply to widen streets. As well might one think that the one way to emphasize a word in speaking is to scream it and therein lay the secret of the art of oratory! The error must be clear from what has been said; but to emphasize it we may note that in Paris the Avenue de l'Opera is 120 feet wide and the Rue de Rivoli 100 feet wide, while in London, Holborn, Oxford Street and Bayswater Road are 70 feet broad (and reach for four miles). Regent Street is 80 feet broad and Queen Victoria Street 75 feet. We may ask ourselves how much of the difference in the impressions that these streets make is due to difference of width. As far as appearance goes, the architectural termini and the relative length are always stronger factors. The width demanded by the traffic alone is not, also, to be determined by the traffic's mass. The grade and the speed at which the travel moves must be carefully considered in interpreting the requirements of its volume.

There is, too, something to be said about the choice of the local improvements that are to be undertaken for bettering the urban conditions. There should be remembrance that it is the municipal, rather than the local, condition which it is desired to improve. The committee of the London county council which has this matter in charge states that in preparing its annual recommendations to the council, it "gives the fullest consideration to the requirements of each district and accordingly selects, from all parts of London, such improvements as are most urgently needed and which will be of the greatest advantage to the general through travel." This states the rule precisely.

Now, as to securing the radical street changes that may be required, there are in general five methods of procedure: First, the constructing authority may acquire only those properties the whole or portions of which are actually needed for the new or widened street. This is the method usually adopted by the London county

council. Second, there may be acquired more land than is actually needed for the improvement, with a view to the gaining of valuable building sites. This plan is suggested in the quoted decree for the improvement of Vienna. Third, property over a large area through which the improvement passes may be acquired with a view to abolishing a slum district for instance. Examples of this are found in some of the provincial cities of Great Britain, and where large land improvement companies have operated. Fourth, the acquisition of only that property which is to be added to the public way and the levying of an improvement charge upon the adjacent lands. This is a familiar American method. Fifth, a modification of the third scheme to the extent that the acquirements are confined to freehold and long leasehold interests, the short leaseholds being allowed to run out. When the acquirements exceed the needs of the new or widened street itself, there may be important recoupments by the sale of the sites made so much more valuable through the improvements. When the acquirements are not so considerable as to constitute good sites, or when no land is acquired beyond that needed for the street itself, which is pushed ruthlessly through, regardless of the cutting of lots, there may be left along its edges building sites so meagre and fragmentary as to be comparatively worthless. In such case the improvement instead of affording a handsome thoroughfare results only in a dismal collection of the backs of buildings and of patches of vacant land. Such an outcome must be foreseen and guarded against in making the new street.

There is one other consideration to influence sometimes the location of new business thoroughfares, or to add to the estimate of their value. It has been found that often there is no better way to redeem a slum district than by cutting into it a great highway that will be filled with the through travel of a city's industrty. Like a stream of pure water cleansing what it touches this tide of traffic, pulsing with the joyousness of the city's life of toil and purpose, when flowing through an idle or suffering district wakes it to larger interests and higher purpose. We have, too, this thing to remember, and it is the especial text of municipal æsthetics. Until there is a good street plan modern civic art can come to little. A Greek sculptor charged his pupil with having richly ornamented a statue because he "knew not how to make it beautiful." Beauty is dependent on a fineness of line, a chastity of form, the lack of which can be atoned for by no ornament that is superimposed, by no added decoration. And this is no more true in sculpture than in the street plan, which is the skeleton of the city, the framework of the structure in the highest and most complex of all the arts—the art of noble city building.

Charles Mulford Robinson.

The foregoing article is a chapter from Mr. Robinson's book on "Civic Æsthetics," which will be published by G. P Putnam's Sons, this spring. Mr. Robinson is recognized as the leading authority on civic art.



THE THIERS INSTITUTE; ENTRANCE FROM THE STREET. Architect, M. Aldroff.

THE THIERS INSTITUTE.

IN one of the wealthiest parts of Paris, quite near to the Bois de Boulogne, people are often to be seen gazing with curiosity at a very handsome looking building, the architecture of which is in the severe style of the Louis XIV epoch. The building is not mentioned in any guide book, worthy though it certainly is of attention. There is an inscription over the entrance in gold letters: FONDATION THIERS.

In the United States the country *par excellence* of colossal fortunes, men are often perplexed to know what to do with their money. Philanthropists, who have the interest of their country at heart, could not do better than establish in America an institution on the same lines as the Thiers Institute. Before describing this institution and giving details with regard to its construction, it will perhaps be as well to explain the idea of its founder.

M. Thiers, the celebrated French statesman and historian, began life in humble circumstances, and when a student he, like many of his comrades, suffered all kinds of privations, and was sometimes compelled to eat dry bread in order to buy the books which were necessary for his work. Later on, when he had become minister, and was a celebrated writer, he remembered his early struggles with poverty, and he frequently thought out plans for aiding young men, who were in need of the pecuniary aid which is indispensable to all who devote themselves to the study of history, science or geography. He expressed to his wife his desire to found a kind of home for young men without means, where they could pursue their scientific studies in absolute moral tranquility.

M. Thiers died before carrying out his generous idea; but his widow, on making her will, left her sister, Mademoiselle Dosne, residuary legatee on condition that she should found at her death the home which had been the dream of the great statesman. Very generously Mademoiselle Dosne decided to carry out during her lifetime the wishes of her sister and brother-in-law. By giving up her share of the heritage she was able to devote several millions of francs to the building and endowment of the Thiers Institute; and she herself gave the land, which measured 5,200 metres, and which was valued at 1,500,000 francs. With the assistance of some of the most experienced and capable men, such as Mignet, Jules Simon, Gérard, Barthélemy and Saint Hilaire, Mademoiselle Dosne proceeded to consider on what lines the new institution should be carried on. It was decided that a comfortable home should be made for fifteen young men under the age of twenty-six, who should be chosen among the doctors of law or licentiates of any of the



THIERS INSTITUTE; MAIN FAÇADE. Architect, M. Aldroff.



THIERS INSTITUTE.
The pavilions on either side of the court; view from the interior. Architect, M. Aldroff.



THIERS INSTITUTE; ENTRANCE GATE.

Architect, M. Aldroff.

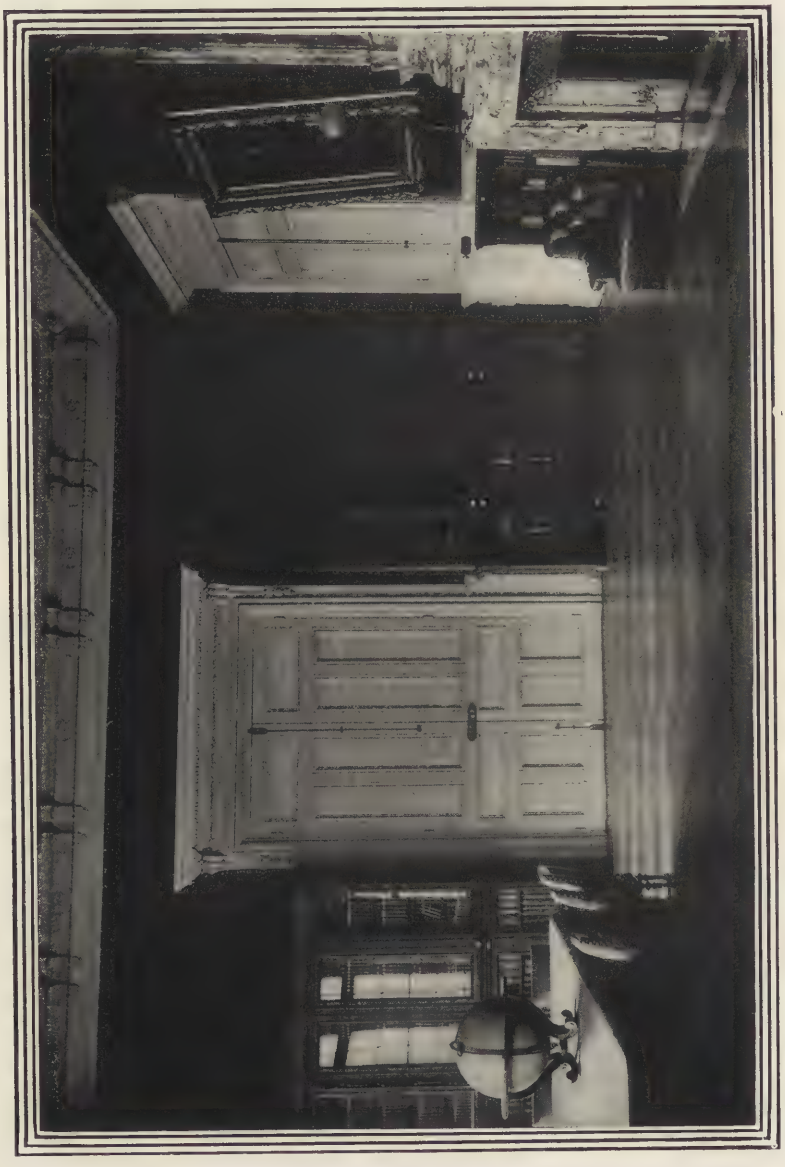
Faculties, and who were preparing for their degrees. These young men should take up their abode at the Thiers Institute for a period of three years. They should have rooms, board, fire, light, twelve hundred francs a year for their personal expenses, and on leaving a sum of eighteen hundred francs. With such advantages these young men would be able to give themselves up entirely, during the three years of their sojourn in this comfortable home, to the study of history, geography, letters, Greek, Latin and Roman philology, law, mathematics and the abstract sciences.

These fifteen boarders form intellectually an *èlite* society. They are left absolutely free to work in their own way, with no control whatever; and as a matter of fact they may be considered as an Academy of *savants* of the future—a Paris Academy which, by its statutes, is similar to the Rome Academy, founded for the students of the Beaux Arts—an institution enabling young artists to consecrate themselves entirely to their art for a given period.

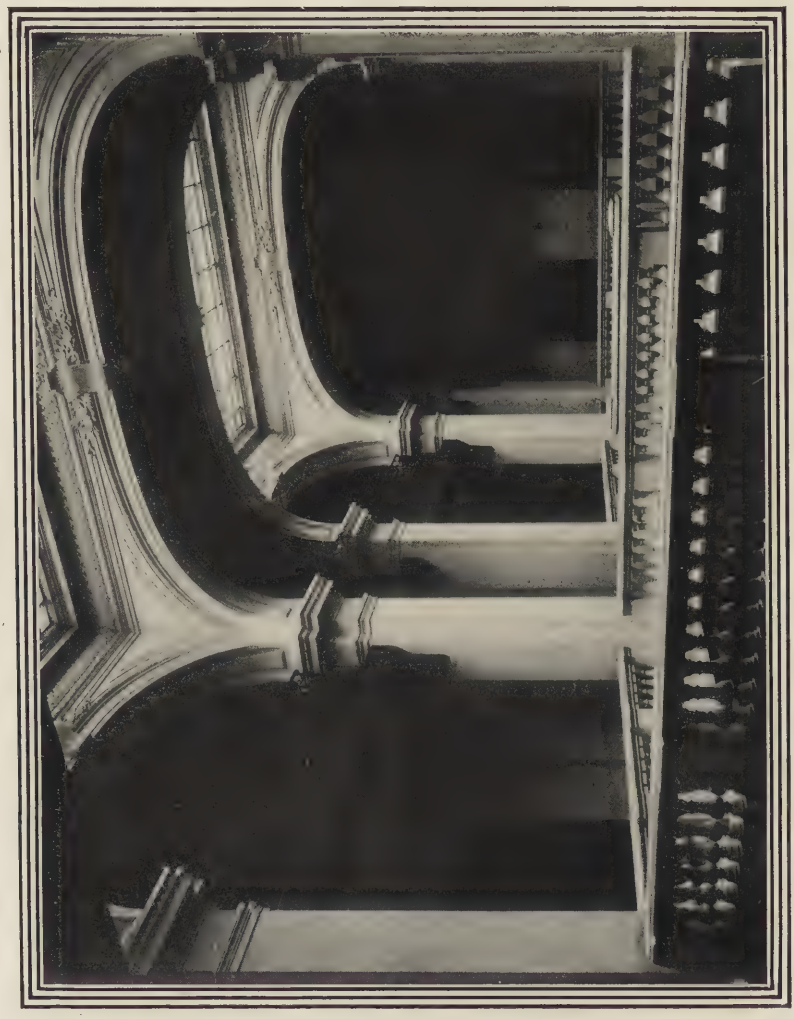
At the entrance to the Thiers Institute are gates of wrought iron with stone pillars on each side. The courtyard is gay with flowers. On the left of the gate is the gate-keeper's lodge, and on the right a music room. The house itself is of three stories and built entirely of freestone. The first story, built on a basement of 1 metre 80, is 6 metres high, the second story, is 5 metres 7, and the third 5 metres 50. This top story forms, at the same time, the roofing of the building, which is of iron covered with slate, zinc and lead. From the ground to the top of the building is 22 metres 37, the width of the façade is 40 metres 30 and the depth of the construction 24 metres 10. A flight of twelve steps leads to the hall door, which is of wrought iron and carved oak, the hall is paved with colored marble and decorated with ornamental carvings. Three doors open on to the hall. The one on the left leads to the suite of rooms occupied by the principal, that on the right to the steward's department and the reception room, while the middle door leads into a hall.

The Principal, M. Brontroux, a distinguished savant, who kindly opened his house to the ARCHITECTURAL RECORD, has a handsome suite of rooms 5 m. 60 high. The three stories of the fore part of the building on the left are at his disposal. The reception room and the librarian's office, occupied to-day by M. de Veran, are not remarkable in any way, but the hall which precedes the staircase, is worthy of attention. This hall opens on to the three stories, and is 10 metres by 6 m. 50 and 14 m. 25 in height, and has large panes of glass at the top. It is divided from the first story in three sections of equal size, separated by stone pillars, and on one side there is a staircase of stone and marble which is very imposing.

On the first story is a stone balustrade going round the three



THIERS INSTITUTE; THE COUNCIL CHAMBER. Architect, M. Aldroff.



THIERS INSTITUTE; GALLERY ON THE FIRST FLOOR.
Architect, M. Aldroff.

sections of the hall, whilst on the second story there is a balcony of wrought iron. Mouldings, scroll work and palms ornament the frontals of the doors and the arches which support the panes of glass.

The library of the Thiers Institute is 13 m. 70 by 6 m. 75, and is entirely wainscoted with oak, the ceiling forming wide ledges in relief. This wainscoting cost 40,000 francs, and was formerly in M. Thiers' study, as well as the furniture of the library and the 12,000 volumes which Mademoiselle Dosne placed at the service of these students. Some of the volumes are first editions or rare books of great value.

Next to the library is the council room, which is 10 metres by 11. The members of the various learned academies who are entrusted with the moral direction of the Thiers Institute meet here. This room opens on one side on to the garden and on the other is a huge mantel shelf of red sculptured marble, decorated with gilded bronze carving framing a white marble plaque, on which are engraved the names of the founders and the history of the institution. On the left of the mantelpiece is a portrait of Madame Thiers and on the right one of M. Thiers by Léon Bonnat.

Next to the council room are the smoking room and the refectory, the latter decorated with oak wainscoting. At a long, wide table the fifteen boarders lunch at twelve o'clock and dine at seven. For these meals the sum of 23,000 francs a year is set aside. The total budget of the Foundation is 120,000 francs, 20,000 francs of which are paid to the president. Two women and five men servants are employed. The kitchens are supplied with everything necessary and the heating apparatus of the house is all that could be desired.

There are fifteen bedrooms for the students opening on the gallery round the hall of the two upper stories. These rooms are 5 metres by 4 and 4 metres high, with a large dressing room leading out of each. They are furnished comfortably, and each boarder reigns supreme in his own room. He has a table there, and is at liberty to work at all hours and may take the library books to his bedroom. Although they are all perfectly free to go out whenever they choose it has rarely happened that the students have taken unfair advantage of the liberty allowed them.

They have in the house a billiard table, a fencing room, baths, etc., so that altogether it is a veritable Paradise for those students who had been accustomed to the hard beds of colleges or the authoritative discipline of provincial schools. This sanctuary for work, where, during three years the Thiers students are free from all material care and anxiety, enables them to become experienced savants, conscientious historians and men whose knowledge will be of benefit to future generations.



THIERS INSTITUTE; THE REFECTORY AND THE LIBRARY.
Architect, M. Aldroff.

One million fifty-six thousand francs for the building (of which 379,651 francs for the house itself and 70,000 francs for the gate-keeper's lodge and music room), 1,500,000 for the ground, 3,800,000 francs for endowment—such is the balance sheet of the Thiers Foundation, which was instituted in 1890, built in two years by M. Aldroff, recognized by the government as an institution of public utility in 1893, and which at present is considered as a private academy unique in the world, not only because of its material luxury, but on account of the admirable planning of all its arrangements.

Pierre Calmettes,
Officer of Public Instructions.

The writer of this article on the Thiers Foundation is M. Calmettes, the distinguished author and artist. M. Calmettes' book on "Choiseul and Voltaire" is a valuable historical study. His contributions on historical subjects to the "Revue des Deux Mondes" and the "Revue Hebdoma-daire" are well known. M. Calmettes is a contributor to most of the French reviews and is also the author of a book entitled "Le travail de nos ouvriers modernes d'art et d' industrie."



THIERS INSTITUTE, GRAND STAIRWAY.



INFORMAL OUTDOOR ART.

Its Value to Architecture.

IT is hardly necessary to point out that the finest work of architecture may gain greatly from its surroundings, and that the worst may be greatly mitigated by them. This being once understood, it is but a step for the architect to attempt to place his structure amid advantageous surroundings. The next step would be the attempt to adapt the surroundings to the structure, and the final, and far more distant step to the reduction of the choice of surroundings to a system; that is, to the making of it into an art; or, rather, to the discovery of this art, for an art is a thing of discovery, not invention. Architecture flourished mightily for 8,000 years, more or less, before it was perceived that this art of making beautiful surroundings was worth seeking, and explorers went in search of it. When it was discovered, it was called by the makeshift name of landscape gardening; and in this name have many vain and foolish things been done, as they have in the name of architecture, and anything else that can be flattered by imitation or caricature. The term is not here applied to the formal gardening of geometry, for this is, in a sense, part of the architecture; but to whatever is beyond, provided it is constructed or spared with any conscious attempt to produce an artistic result.

The oldest type of garden was invented by architects and is, in effect, an unroofed and perhaps unwalled extension of the house—a scheme of one or more outdoor apartments, in which the carpet is of turf and the furniture and perhaps the walls themselves of trees,

flowers or bushes, or as often the work of the carpenter or stonecutter, statuary, vases, steps and the like. Its feeling and principles of design do not differ from those of the building which it amplifies and adorns. From its very nature, its cost of construction and maintenance, its limits are soon reached. In fact, it usually does not appear at all, and sometimes cannot appear logically.

If the building is to receive a setting of more land than it actually covers, the setting may have one of two characters; it may be the architectural setting of axes and angles, or it may be one of a na-



A lawn of beautiful contours and foliage frame, making an informal vista closed by the house. The latter is too much concealed and the whole picture somewhat marred by the weeping maple tree, which should have been further to the right.

ture not opposed to, but different from it, not conflicting, but harmonizing with the rigid lines of architecture by reason of its very contrast with them. The lines and surfaces of architecture and of its corollary formal gardening, are finite and positive, limited in fact and feeling by other unvarying lines and surfaces.

When we discard the right line, the angle and the circle for the varying curve, limited in fact but unlimited in feeling, we obtain a result radically different in construction and sentiment; we come into a region where rules are more rare, and exceptions more com-

mon, where the painter and the sculptor and the musician find principles for their guidance; and if our materials are not colors or marble or notes, but lines and surfaces of ground such as nature makes and suggests, masses and hues of foliage and flowers irregularly disposed and the like, our art is called, for want of a better name, natural or informal gardening. It is an art of varying lines, while architecture is an art of lines unvarying and limited.

The use of the adjective "natural" and of the noun "gardening" is unfortunate in both cases. A garden is a thing with definite bounds, a collection of flowers or foliage, or both, mainly for their own sake; an area treated naturally, may be apparently unlimited, and may have no flowers in it at all. A "natural" garden is assumed to be an imitation of nature, whereas it is usually nothing of



The building and its necessary terraces all set in foliage and rocks. The architect wisely left off his formal treatment as soon as he could.
Photo by Mr. J. Woodward Manning.

the kind. It may be an imitation, and when the work of the artist really seems to be that of nature, it is "natural" gardening; when it does not, and is yet informal, it becomes naturalistic.

This kind of work imitates nature only in her general principles; its exponents, like those of landscape painting, have seen that open and closed spaces, turf and foliage and rocks and buildings and so on, can be disposed to produce coherent and artistic effects. So they dispose their materials, all of which may be frankly artificial, to produce effects analogous to them. But they are not copies of nature, and only imitations in the sense that every building is an imitation of some type that has preceded it. The ordinary materials themselves of the naturalistic gardener, lawn surfaces and exotic trees and bushes, are as plainly artificial as bricks and mortar.

These principles can apply to the decoration of a 25-foot lot or the arranging of a city park.

It is this art of informal gardening whose principles are commonly applied, more or less imperfectly, to the decoration of the ground about suburban or country houses. Its usual materials are a smooth lawn, some bushes, too often of a speckled or yellow or red-leaved kind, and perhaps flower beds, vases or other irrelevant



Commonplace carpentry mollified and idealized by foliage and flowers. A real garden setting.

Photo by Mr. J. Woodward Manning.

objects. The lines of the lawn are apt to be clumsy and the disposal of the objects referred to more or less promiscuous, resulting in a disordered neatness, and a careful indecision that is unsatisfactory, but instructive enough. It is instructive through the negativeness of its effect showing how beautiful parts can be put together to make an unmeaning whole. The informal gardener is spared one of the pitfalls of the architect, who has to invent not only his de-

sign, but his details. But the gardener's detail of flowers and foliage is beautiful in itself, and can be spoiled only by bad placing, This wealth and beauty of material is really one of the snares of the informal gardener, who is apt to set out plants for their own sake, and forget the design in superfluity of detail.

If any one observes many suburban and country homes with an inquiring eye, he is bound to see one or more which make, with their accompaniment of turf and foliage, a picture more or less complete, harmonious and artistic; in which the house without its climbers and shrubbery would look forlorn and naked, as may be seen clearly enough in winter. These materials, the masses of foli-



A house on a rocky knoll. An opportunity for a simple and apparently obvious effect of lawn and foliage, often found, but seldom taken advantage of.

age and surfaces of turf are arranged with no symmetry, yet with an order that approximates perfection; they disregard axes and formality, and, in fact, are inconsistent with them; yet they are in no way inconsistent with the axes and regularity of the building, but furnish a frame for them harmonious in its very contrast. If the scheme should be analyzed, the arrangement will be found about as definable as that of a group of Murillo or a landscape of Turner, from which it does not differ in kind though it may in degree.

Now this kind of setting for a building, which is always rational and often the only one practicable, is the product of an art of great possibilities, as its occasional works of all degrees of success prove.

That it is a vital and necessary art is shown by the innumerable attempts to realize it, and that it is a difficult one is shown by the innumerable failures. That it is a real art, a thing of instinct and sentiment is proved by its fitness and beauty when it finds adequate expression; it seems to belong there. That the training of other arts and crafts is not sufficient for its adequate expression is shown by the almost endless wealth of material of trees and plants alone which its professor must intimately know, and in terms of which he must learn to think. An idea of the varied knowledge required may be gained by reading the programme of the four years' course in landscape architecture at the Lawrence Scientific School of Harvard University.



Another simple but admirable composition of architecture, vines, flat lawn and foliage; much more beautiful in reality than in the picture. Many "opportunities" are discreetly lost here.

Unfortunately, a scheme of this kind, when first executed, shows, excepting to the experienced eye, so little token of its future development, that there is little wonder that those who have not learned to interpret it see no "design" in it. Trees and bushes which will some day grow as high and wide as the house or one's head, which will conceal the distance and transform the foreground, look when first planted, and for years after, little better than casual and forlorn bundles of sticks. When they have had time to grow and assert themselves, they will become stately and predominant, and the scheme will come together like the pieces of a puzzle. If it were not for this unhappy procrastination of nature, if a plan could be realized as soon as the workmen had gone, everybody who could af-

ford it would have his grounds, large or small, arranged by an artist as naturally as he does his house.

Partly because of this unavoidable delay, and partly because of the abounding bad examples of its use, informal gardening has found enemies, some of them not without wit and persistence in assailing it. They are all advocates of formal gardening, which they appear to consider the only rational way of treating outdoor surfaces worthy of the consideration of an artist, an opinion to which they have a perfect right. But, unhappily, they all attempt to raise



House and lawn, rocks and foliage. Apparently easy to make, but really very easy to mar. A logical use of a real garden to frame the architecture.

their own pet formality on the ruins of informality. They appear to assume that the two systems are hostile, and that if one is right, the other must be wrong. They are not hostile, but merely different. They may be, and very often are, allies, mutually indispensable, complementary to each other. A more serious error is made by the enemies of informal gardening when they proceed to argument and justification; they pick out the mistakes and absurdities that can be found almost anywhere committed in the name of informal gardening, state them as its essential principles, and proceed to ridicule them. Most of the charges against informal gar-

dening have been summed up by Reginald Blomfield, who says "Deception is a primary object of the natural gardener. Thus, to get variety, and deceive the eye into supposing that the garden is larger than it really is, paths are made to wind about in all directions and the lawns are not to be left in broad expanse, but dotted about with pampas grass, foreign shrubs, or anything else that will break up the surface." We are every now and then reminded of the somewhat threadbare story of the Frenchman who said that all that was necessary to do to make a natural garden was to make your gardener drunk and follow his footsteps. Others tell us that nothing is more tame and insipid than a large lawn; that there is no



Illustrating the common faults of the suburban lot. A big bunch of cannas in the middle of the lawn (the worst place for a bad thing) and miscellaneous trees and bushes scattered aimlessly.

"design" in the informal style, and that its ultimate object is to reproduce the appearance of nature; and so on.

The best reply to such statements is not merely that they are not true, but that they actually contradict the principles of the informal style, which are primarily those of common sense and repose. It is manifestly inconsistent with common sense that a path should wind for the sake of winding, or that it should take any direction plainly inconvenient. As a matter of fact, roads and paths generally do wind to a greater or less extent in the informal style because they are adapted to the contour of the ground and becomes curved for the sake of a moderate grade and ease of construction, or to

avoid defacing a lawn, or to get grace of line, or to lead past objects of interest or the like. To litter an open space with casual and impertinent objects, whether bushes or not, is plainly destructive of repose, and, in fact, of artistic effect in general. As a matter of fact, one of the salient features of the informal style is the unbroken lawn, large or small, interesting and various from its lights and shadows and contours and its setting of foliage. It is found that where curves are indefinite and masses irregular, rectilinear boundaries pain the eye and interrupt the view; so fences are sometimes suppressed whereby the neighbor's land appears to be part of one's own. The insipidity and tameness of a large lawn can be



A too uncommon use of a real and rational informal garden to set off a large building. The motives were probably the group of trees and the steep grades, both of them easier and less costly to reconcile with an informal than with a formal scheme. Photo by Mr. J. Woodward Manning.

judged by any one who will go no further afield than Central, Prospect or Morningside Parks, and watch the play of light and shade on the suave and vital lines of the great foliage-framed expanses of turf. If these are tame, then so is the Duomo of Florence, and the vaster dome of the sky.

The worker in the informal style starts with the intention of making an artistic picture; if he does not succeed, he is probably no artist, but it proves nothing against the art he professes to practice. It would be as reasonable to appraise the art of Palladio and Richardson on the testimony of the tin cornices of a Harlem street, or the latest novelty in bathing pavilion. Those who would applaud

or condemn informal gardening should do so in the light of the outdoor pictures they can see in all directions if they care to look for them among suburban homes and large parks, and all kinds of outdoor composition between them. That they usually appear so simple and obvious when once made, is no proof that there was no skill and talent in the making of them; to uninitiated folk the Parthenon and the vanished Campanile of Venice appear easy enough to invent; there cannot have been any great talent needed to place those few and simple lines in that order. That they are not con-



A mass of trees, probably designed, possibly not, but serving to show that foliage is the most effective background to architecture.

structed on axes and figures of plane geometry is no proof of want of "design;" they show plainly enough, a deliberate and definite intention to produce an artistic result, which is surely the essence of design.

This is not written in any desire to disparage formal gardening, but to assert and defend its informal complement and ally. Formal gardening has its own peculiar charm that nothing else can replace. But it almost always is, and usually must be succeeded and supplemented by informality. There is no conflict between the two styles, but neither is good and right except in the right place, and no one should undertake to work in either who has

not done his best to understand both; for their value is interdependent and reactionary, and often depends largely on their proper balance and mutual relations.

Informal or natural, or naturalistic gardening then, like any other art, has a right to be judged by its best, not its worst examples. When one comes across a coherent and beautiful scene that is not architectural, yet is wholly or partly artificial, this is informal gardening, and by its artistic result demonstrates the hand of the



Autumn leaves. The possibilities of a small and flat and commonplace suburban lot.

artist. This art does not and cannot confiict with that of the architect of garden or of houses; for the two run on parallel lines which can never meet. Informal gardening has come to stay, because, like any other worthy and useful art, it is rooted in the nature of things and supplies a want. Those who decry and deny it should take care lest they advertise their own lack of perception. It must endure so long as the natural surface of the earth and its vegetable products are used as materials for a picture, however imperfect, and so long as they are used with due sympathy and right sentiment, the architect will have no more valuable ally, and architecture no more fit and beautiful accompaniment.

H. A. Caparn.



BUST OF LOÏE FULLER.

LOÏE FULLER IN FRENCH SCULPTURE.

AT first sight, it may seem strange to see Miss Loïe Fuller spoken of in a magazine devoted to architecture and decorative art—a music-hall star taking the place of a skyscraper, a baroque house-front or a piece of furniture—yet we think it can be shown that the famous American dancer, who rose into notice a dozen years ago amidst the flood of light thrown by the then novel luminous projections, has had some influence upon the course of decorative art.

Everybody has seen Loïe Fuller, and knows the novelty which she introduced upon the stage. Instead of the traditional dancer in tights and short muslin skirt; instead of the familiar but ever-entertaining acrobatics—bounds, pirouettes, and so forth—in the even, steady glare of the footlights, there appeared one evening at the back of the darkened stage the indistinct form of a woman clothed in a confused mass of drapery. Suddenly a stream of light issued apparently from the woman herself, while around her the folds of gauze rose and fell in phosphorescent waves, which seemed to have assumed, one knew not how, a subtle materiality, taking the form of a golden drinking cup, a magnificent lily, or a huge glistening moth, wandering in the obscurity. But all the time, beneath the many shapes assumed by the drapery, one divined the tremulous figure of a young woman.

The amazing colorations of the flowing gauze under the light thrown through the prisms; the gracefulness of the motions; the beauty of the constantly changing lines of the drapery—these were the things which captivated us in the spectacle revealed by Loïe Fuller.

It was something that aroused the enthusiasm of artists; poets found it a fruitful theme, and people applied to Loïe Fuller the verses of Baudelaire, who might have had her in his mind when he wrote them:

> J'ai vu parfois, au fond, d'un théâtre banal,
> Un être qui n' était que lumière, or et gaze.

Painters tried to fix those luminous colors upon canvas, while sculptors reproduced in clay those novel forms. At the Exposition of 1900, Loïe Fuller was the subject of a number of works of art, exhibited in the vestibule of her theatre and bearing the signatures of the best known masters of our time, all having herself as their one theme.

We see already that the plastic arts and the name of Loïe Fuller can appear side by side in the title of an article. But there is more



LA LOÏE FULLER.

Sculptor, Théodore Rivière.



LOÏE FULLER, BY PIERRE ROCHE.



A PLASTER CAST OF ONE OF THE LATEST FIGURES OF LOÏE FULLER.



LOÏE FULLER IN A CHARACTERISTIC POSE.



FIGURE OF LOÏE FULLER.

In the Salon of 1901. Sculptor, Pierre Roche.



ENTRANCE TO LOÏE FULLER'S THEATRE.

Architect, M. Sauvage. Sculptor, Pierre Roche.

than this. Loïe Fuller has not merely served as a model for artists. She has been, by her creation, a source of inspiration to the applied arts, and her influence is discernible in the revival of the decorative styles. The glassworking art owes her a great deal. Emile Gallé, the best master-glassworker in France, freely admits that he was led to seek new colorings for his glass by seeing the beautiful light effects invented by Loïe Fuller.

Miss Fuller has revealed to artists the magical effects produced by the traversing of substances by light and color. It is possible to trace the same influence in furniture decoration, and even in architecture.

Taken at the best, what effect has "art nouveau" had? That of relaxing the rigid lines of the decorative styles, which had got to exist entirely on formulæ and senseless imitations of the past. That there have been many exaggerations, many mistakes and many absurdities committed in the name of "art nouveau" nobody will deny. There is no need, however, to be alarmed at that. Only those who stand still can be sure of not tripping, but immobility is akin to death. Well, the taste shown for sinuous forms in furniture and nick-nacks undoubtedly has its analogue if not its origin in the skirt dance. This achievement is somewhat analagous to what Loïe Fuller has brought about in the art of dancing.

Look at the front of this little theatre, which is the work of M. Sauvage. We do not put it forward as a model piece of architecture. It is far from that. But it has a significance, and that suffices for us. We have seen forms kindred to these during recent years in articles of furniture, in bibelots, and in the buildings of a few architects of the new school. Now there is an evident co-relation between these architectural forms and those of the statue dominating the entrance here separately shown, and which was designed by M. Pierre Roche, just the same as we can trace, in the stained-glass windows and cupola, the influence of the color effects produced by the prisms of the celebrated *danseuse*.

Thus Miss Fuller's impression upon the world will not have been a transient one. What mark has been left by the great dancers of former generations—Taglioni, Fanny Essler and others? None at all. Something will, however, remain to recall the memory of Loïe Fuller. She has contributed towards the creation of a new style; she has come upon the scene at the right moment. It was worth while thus briefly to note in these pages, for the benefit of our descendants, how the name of an American *danseuse* is closely linked with the present revival in decorative styles.

Claude Anet.

"APPLEGARTH."

Residence of Chas. W. Wetmore, Esq., Center Island, Oyster Bay, L. I.

THE house is very prettily situated on Center Island in an old orchard on the side of a high hill pitching toward what is known as the West Harbor of Oyster Bay and stands about two hundred feet from the water; hence the name of "Applegarth."

The design is Tudor carried out in stucco and half timber work. All the walls are carried up to the second floor level in brick with the exterior faces covered with stucco and the mouldings and ornaments done in the same material. Above the second floor level the building is frame, the exterior walls being done in stucco and half timber work. The house is divided into two parts, the main house and the kitchen and servants' wing. The kitchen yard is surrounded by a high brick and stucco wall having large gates for the admission of wagons. This wall also serves to subordinate and hide to some degress the kitchen wing. The gables of the exterior are ornamented with carved barge boards, carved brackets, and carved finials. The porch has a moulded and groined ceiling with foliated bosses, etc., and ornamental mouldings and spandrils.

The plan of the house, especially the first floor, is simple, gives the impression of spaciousness and has a general tone of quiet dignity and warmth. The entrance faces the road, which is about seventy-five feet from the house, and the dining-room, library and tea-room, and the rooms over them, face the southwest and overlook the Bay. The house is entered through a pointed Tudor doorway executed in limestone. The hall is square and opens to the left into the drawing-room, to the right into the kitchen wing, and on the side opposite to the entrance, it opens into the dining-room. To the right of the drawing-room are the library and tea-room. The floors of the drawing-room, library and tea-room are at a lower level than the floors of the hall and dining-room, thus giving greater height of ceiling.

The main hall is finished with wood ceiling paneled with heavy moulded beams and the walls are treated with pilasters and ornamental plaster tracery, arches and frieze. The stairway is finished with carved balusters and newels. The finishing wood of this room is birch. The walls and ceiling of drawing-room are finished in oak paneling with beams and pilasters and stained with a water stain. The mantel is of limestone and extends to the ceiling and is most elaborately carved with pilasters, panels—which contain crests—



THE ENTRANCE TO "APPLEGARTH."

Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.

Photo by Wurts Bros. & Co.



SIDE OF "APPLEGARTH," FACING THE WATER.

Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.

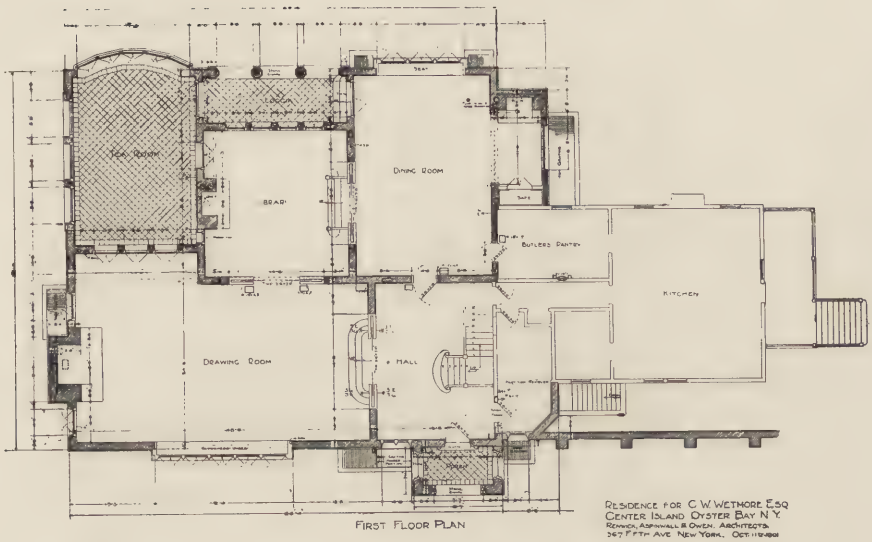
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SIDE OF "APPLEGARTH," FACING THE WATER.

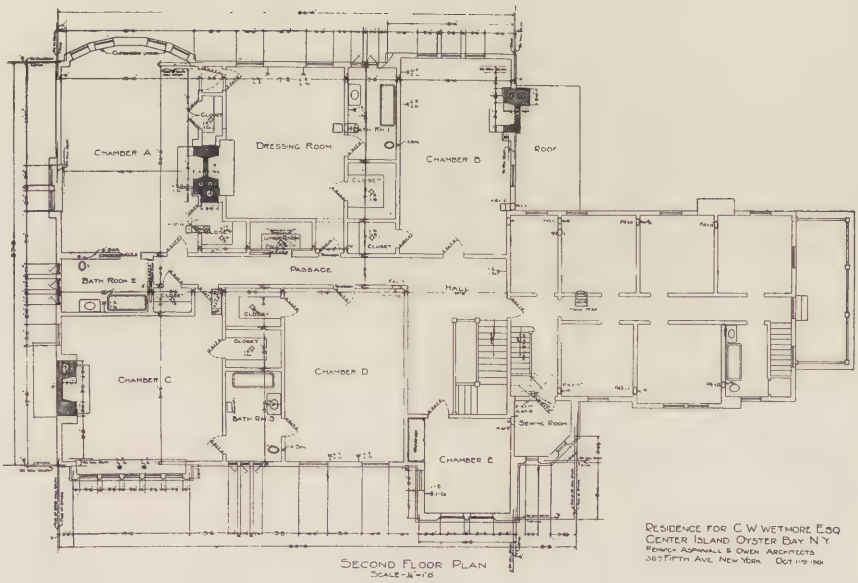
Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.

Photo by Wurts Bros. & Co.



FIRST FLOOR PLAN

RESIDENCE FOR C.W. WETMORE ESQ
CENTER ISLAND OYSTER BAY N.Y.
REMICK, ASPINWALL & OWEN, ARCHITECTS
367 FIFTH AVE NEW YORK. OCT 11TH 1901



SECOND FLOOR PLAN
SCALE-⅛"=1'0

RESIDENCE FOR C.W. WETMORE ESQ
CENTER ISLAND OYSTER BAY N.Y.
REMICK ASPINWALL & OWEN ARCHITECTS
367 FIFTH AVE. NEW YORK OCT 11TH 1901



THE ENTRANCE HALLWAY AT "APPLEGARTH."
Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.
Photo by Wurts Bros. & Co.



THE DRAWING-ROOM AT "APPLEGARTH."

Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.

Photo by Wurts Bros. & Co.



VIEW OF THE TEA-ROOM AT "APPLEGARTH," FROM THE DRAWING-ROOM.
Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.
Photo by Wurts Bros. & Co.



MANTELPIECE IN THE DRAWING-ROOM AT "APPLEGARTH."
Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.
Photo by Wurts Bros. & Co.



THE DINING-ROOM AT "APPLEGARTH."
Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.
Photo by Wurts Bros. & Co.



THE DINING-ROOM AT "APPLEGARTH."
Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.
Photo by Wurts Bros. & Co.



THE LIBRARY AT "APPLEGARTH."
Residence of Charles W. Wetmore at Oyster Bay, L. I. Renwick, Aspinwall & Owen, Architects.
Photo by Wurts Bros. & Co.

and tracery work, in the Tudor style. In style the library is Georgian and finished in white ivory. The doorways are finished with Ionic columns and pediments, and the wall surfaces are covered with book shelves, which extend up to the wood cornice.

The dining-room is finished with oak wall pilasters having carved caps and oak tracerial panels, forming a frieze with cornice and the panels between the pilasters below the frieze are hung with tapestries. The ceiling has a geometrical design of moulded ribs. The woodwork of this room is stained a dark brown and the flat surfaces of the ceiling are tinted a cream color. At the north end of the dining-room is an alcove which contains the fireplace of limestone having a stone hood extending to ceiling and supported on carved grotesque brackets. The dining-room has a door opening on to the loggia.

The walls and ceiling of the tea-room are done in stucco and the floor is paved with Welsh pavers. This room is so arranged that it may be thrown open in the summer and closed during the winter. At one side of the tea-room is a small fountain done in ornamental stucco work, where water may be obtained for plants.

The first story of the kitchen wing contains the kitchen, pantries, closets and small office, the latter connected with the main hall. The second story of the main house is divided into five bedrooms and three bathrooms. Chamber "A" is paneled to the ceiling, which has wood beams and is stained a dark green. The fireplace is of limestone with an over mantel of traceried wood panels finished to match the other woodwork in room. Chamber "C" is paneled to a height of six feet and stained a dark brown. All the fireplaces in the second story except the one in Chamber "A" are faced with red pressed brick. The remainder of the bedrooms and bathrooms are finished in ivory white.

The dressing-room is divided into plaster panels with moulded wood stiles and rails, wood cornice and base, and is finished in ivory white. The second story of the kitchen wing is divided into servants' rooms and two bathrooms. The attic of this wing also contains two large servant's room. The attic of the main house is not finished and is used for storage purposes. In the cellar of the kitchen wing is the laundry and dairy, and the cellar of the main house contains the furnaces and storage for coal and vegetables. The house is heated by two hot air furnaces, which heat the principal the first and second story rooms and a hot water system which heats two of the principal bathrooms and the tea-room.

J. Lawrence Aspinwall.



HOTEL SOMERSET.
47th Street, south side, east of Long Acre Square, New York City.

Opinions Official and Unofficial.

Architectural Aberrations No. 20. The Hotel Somerset.

It is curious that after so long, the tall New York apartment house should still be "ferae naturae." The tall office building is much younger, and yet, not nearly so untamed. On the contrary a general mode of treatment of it has been reached, and the variations upon this mode that are permissible are comparatively slight and executable only within fixed and narrow limits. It is true that the "consensus" is a convention, founded not upon fact, but upon fiction. The fiction is that the skyscraper is a building of masonry, with walls which support themselves, and which must accordingly be more massive at the bottom. The fact is that it is a frame building, and that the "siding," the "protective envelope," has no more to do with the structure than the clapboarding or shingling, with which the carpenter dissembles the construction of a wooden frame, while the artistic builders in wood, the Swiss, for example, and the Norwegians, express the construction and the panelation that results from it. The architects who have tried to do as much for the steel frame you can count upon the fingers, and almost upon the thumb of one hand. And, up to date, they have not received even the flattery of imitation, let alone the benefit of improvement upon their necessarily crude efforts.

Still, there is no denying that the convention has its uses, and that there is some reason why it should have imposed itself upon designers, who were always hurried for time, and who would have despaired, with ever so much time, of arriving at a real solution of the novel problem so suddenly sprung on them. The conventional composition, the massive base, the equable and monotonous shaft, the decorated top, and general adoption of it, have saved us, no doubt, a great deal of wild work that would have been inflicted upon us, if every designer had gone on doing what seemed pretty in his own eyes, with no more regard to historical proprieties than to the facts of the case. The tall office building is already a tolerably distinct architectural type, to which even designers who ought to know better find safety in conforming. When one of them breaks loose and refuses to conform, he commonly ends by justifying the conformists.

In the apartment houses of more moderate height there is also coming to be an accepted convention resulting in something like a type. Those familiar structures, the six-story and the seven-story apartment house have arrived, in their latest manifestations, at a

form and treatment nearly as Procrustean as "the regular thing" in Parisian apartment houses, of which the height is fixed by municipal regulation,which are invariablv built to "the limit," and of which the architecture seems to be quite as rigidly fixed and imposed as the dimensions, the material uniform and the effect so nearly identical that there may not be a front in a mile that shows anything individually noticeable. Something like that we seem to be coming to in the six and seven-story erections, especially on the west side of the Park, with their double swells, their combination of light stone and red brick, and alas, their umbrageous tin cornices. But for these crowning members, which the facility and cheapness of the material invariably lead the designers to bloat, this would not be a bad type, though the very variety of the material tends to make long street stretches of them more monotonous and tiresome than they would otherwise be. And in fact the result may be called a type with almost as much accuracy as the Parisian prototype. It is not with these houses of moderate height that the main architectural trouble arises. It is when we get into the upper air with the true skyscrapers. It is not encouraging to reflect how much better the first lofty apartment houses were than their successors. Not to speak of the Dakota, which remains the most architecturally interesting apartment house in New York, how much the Navarro houses in Fifty-ninth Street gain by comparison with most of their successors, and how luckv it is that this part of the south front of Central Park should have been "pre-empted" against later and loftier building. What horrors would be apt to take their places! To be sure, the Navarro houses had the architectural advantage and the economical disadvantages of ante-dating the steel frame. All the better for the people who have to look out at them from the sylvan spaces of the Park.

It is the steel framed apartment house of ten stories or more in which the steel framed construction is apt to be seen at its worst. The gaunt sides and backs of the buildings, with the construction covered and concealed by thin simulacra of walls pierced with openings cut where they are wanted, with no pretense of grouping or arrangement with reference to architectural expression or architectural effect, would put the fronts to an open shame so long as the two are seen together, and together they are sure to be visible, so long as the residential streets are not completely lined with skyscrapers. This condition is, of course, unthinkable, since in that case the skyscrapers would not be habitable. One of the first precautions the judicious undertaker of a skyscraper should take is to acquire control of the adjoining land to protect his side lights by keeping the bordering buildings low. To make a continuous row of skyscrapers as habitable as a continuous row of five-story apart-

ment houses, one would need not only to widen the streets in proportion to the increased height, but also correspondingly to increase the area of the courts so as to admit sunlight to the bottom of a well twelve stories deep. All this done, there would be little profit or economy in the skyscrapers.

Meanwhile, and in view of the conditions, it seems that the judicious designer should attempt to make the less ostensible aspects of his building, the backs and the sides, somewhat more presentable, and at the same time to treat his fronts so simply that they shall not be glaringly incongruous with the unarchitecturesque appendages. Of late, some designers, to their credit, have taken more or less successful pains to the end, as the Scripture has it, that their uncomely parts may have more abundant comeliness, but we cannot name one apartment house, built since the steel frame came in, in which the relation between the street front and the side walls is what architectural comity requires. It is commonly plain that the designer has seen nothing and considered nothing but his street front in elevation, and has considered that as if it were to be seen entirely by itself. So would the fabled ostrich behave, if the ostrich were an architect, excepting that the ostrich tries to conceal as much as possible of his front elevation, forgetting that his rear elevation is still visible and conspicuous, while the architect makes his front elevation as conspicuous as may be, trusting that nobody will observe the rest of his awkward anatomy.

In this respect, of an exclusive attention to the street front, the architect of the Hotel Somerset, in West Forty-fourth Street, is merely representative and characteristic. It is the treatment of his street front that is egregious and peculiar to itself. It is in fact "the limit," and long may it remain so. Sure enough, the front has, according to the convention in such case made and provided, a beginning, a middle and an end, having more or less the relation of base, shaft and capital. So far, as things go, so good. Also, there is no question where each of the main divisions begins and where it ends. The division is emphasized by differences of material. The first two stories, constituting the base, are in light stone treated with the usual fictitious pretense of massiveness. The following seven, constituting the shaft, are in a combination of rough red brick and light terra cotta (the texture and the color of the brickwork, by the way, constitute the one feature of the whole front on which one is inclined to congratulate the designer, and to commend him for imitation.) The crowning three stories are in a medley of brick, terra cotta, slate and sheet metal—conspicuously and especially sheet metal.

As the color and the texture of the shaft are the only things on which one can congratulate the designer, so the treatment of it is

that part of his work which most escapes reproach as being "the regular thing." In so far as it is not the regular thing it differs for the worse for being the irregular thing. To be sure, a transitional story at the base of a seven-story shaft is a legitimate enough means of variety, and the projecting entablature of the third story, with the pedimented window at the centre, is a sufficiently signalizing treatment, as is also the framing of the openings in the ninth, with the decorated panels, or would be but for the interruption of those awful corbels in sheet metal, though it would have been a distinct gain to the front if the upper of these transitional stories had more distinctly recalled the lower. But why the interruption of the shaft at the seventh story by the row of windows crowned with pediments and flanked by columns? What is there about that story that should lead one to emphasize it? It is of exactly the same functional and structural significance as the story above or the story below. The tenants will not pay a dollar a year more for the privilege of living behind these decorations, will not even be aware of the decorations. Everybody knows that all the floors are internally alike, occupied for the same purpose and by the same sort of people. To signalize one row of apartments in such a structure is as arbitrary and absurd as it would be for bees to decorate one row of cells in a honeycomb. The bees are not so foolish. Nature does not do business upon such principles. This feature is imitated apparently from the like feature in the Hotel Renaissance, in Forty-third Street, where it is much more in place, the building being at once so much lower and so much broader that each story can count more as a unit in the composition—not that it does any good even there. Here it is a manifest and avowed excrescence, which the observer must wish away.

And yet, the front would not be worth talking about, certainly would not be worth classifiable as an aberration, if it were all treated as little offensively as the shaft. The base is very trying, though not more so, perhaps, than twenty others, and this for the reason that, like them, it is sacrificed to the portico. Why any portico is a question that one would think would occur to any designer of apartment houses. The only answer is that it gives stateliness to the entrance. This entails a serious practical sacrifice in a building which is distinctly nothing if not practical and utilitarian. One cannot help seeing that the three central openings of the second story are so darkened by the projection of the entablature, blocking at once the light from without and the view from within as to render the apartment on which they open distinctly the least eligible in the building. Why should this sacrifice be made for a feature which is neither useful nor ornamental. The only possible use of a portico in such a position is that of a shelter, a porch, and

this portico is obviously unavailable for that purpose. It is a protection neither against wind nor against rain. Who so stands under it is rather more exposed to the weather than he would be if it were away. And it is an ornament which is no more ornamental than it is useful. The production of the order through the two stories gives it an intolerable darkness, and makes it an awkward as well as a perfectly extraneous appendage to the front. Who, excepting the architect, and the other architects of like absurdities, does not see that it would be better away, with only a dignified archway in the first story to form and mark the actual entrance, and the balcony above carried suitably on a row of corbels, instead of absurdly on the attenuated order?

But it is not the order at the bottom, but the order at the top, that is most absurd and that most clearly converts the front into an architectural aberration. Though it is a bold saying, it seems to be a safe one that this is the most ridiculous of recent erections in New York. We all know that sheet metal is cheap and fatally facile, but we know no other instance in which its cheapness and its fatal facility have been quite so "notoriously abused." The curvilinear Dutch gable in three stories, relieved even against the almost vertical mansard in slate, and executed in honest brick and stonework, would not have been bad at all. It would have been congruous with the front below, would have given it a desirable aspect of quaintness and domesticity, and would really have crowned the edifice. All this is completely effaced by this pompous sham, a sheet metal order pretending to be supported on sheet metal corbels, and to support a broken pediment of the same noble material, the whole an evidently extraneous and purely monumental erection in tinware. What on earth did the man do it for, when it would have been so easy not to do it?—so easy and so cheap, for, cheap as tinware may be, it is yet dearer than nothing at all. And the ridiculous thing is also inconspicuous and nearly invisible. Even from the opposite sidewalk it cannot be really taken in, and it is only by the temporary accident of a vacant lot opposite, and from the rear thereof, that it can be so viewed as to be fairly photographed. Is it conceivable that one dollar more of revenue will ever accrue to the owner of the Somerset by reason of this irrelevant and ridiculous monstrosity at the top of its front? The desire for "something fancy" which has nothing to do with the case, has very seldom produced results so preposterous.



THE BLAIR BUILDING.

Northwest corner of Broad Street and Exchange Place, New York City.
Carrère & Hastings, Architects.

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The Architectural Record

April, 1903

25¢

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A SMALL FARM OF THE XVI. CENTURY.

The
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VOL XIII APRIL, 1903 NO 4.

FRENCH FARMS.

THE wealthy Romans maintained estates in the country, which they termed Roman Villas, each of which was composed of three distinct groups of buildings: First the Villa Urbana, being the owner's residence itself; secondly the Villa Rustica, the quarters of the slaves and domestic animals; and, thirdly, the Villa Fructuaria, the stores where all the garnered crops were kept. These various divisions were completed by an exterior farm yard, an area where the corn was threshed, an apiary, a fish pond, an orchard and a vegetable garden. It is not our purpose to enter into a detailed description of these farms. Let us merely mention that some among them presented a very remarkable arrangement, as is shown by a reconstruction by M. Lévail (Fig. 1), made by him from the descriptions contained in the writings of Vitruvius, Varro and Cato the elder, etc. For many centuries no improvements were made in this line. On the contrary, there was a retrogression. It is only recently that there has been any scientific planning of farm buildings.

It is evident that the requisites for the establishment of a farm are as varied as the habits, the customs, the climate, the topography of the country and the nature of the cultivation. The cultivation of the vine and the rearing of the silk worm, for instance, practiced in the South, necessitate special buildings, lye-tubs, large cellars, wine presses, silk-worm nurseries, etc. In the same way, farms which are situated at the seashore should devote different parts to the stowing of fishing instruments, and to the manufacture of cases and baskets for the shipping of the fish and the shells. It is equally evident that the spirit of initiative and the fancy of cer-

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tain proprietors are likely to lead to some peculiarities in the fittings of the farm buildings. At any rate, it may be said that certain general dispositions have been adopted nowadays for all rural estates, and we shall proceed to enumerate shortly the conditions with which the site of the farm is to comply. This site must be wholesome; in other words, the different buildings and, especially, the courtyard, must be protected from the prevailing wind; it is necessary to avoid exposure of the farm to the wind coming from a swamp. It is prudent, at any rate, to avoid as much as possible the neighborhood of swamps, and the same is true of too humid grounds. The best protection against the wind is a line of full-grown trees, between which one may plant a hedge of tufty shrubs, bordering a slope. From the point of view of the improve-



FIG. 1. RECONSTRUCTION OF A ROMAN COUNTRY ESTATE.

ment of the sanitary condition, it is well to choose a slightly sloping site, which facilitates the drainage of the rain. A general slope of 0.002 per meter will be amply sufficient for this purpose. It is indispensable that the yard be at all times provided with the necessary quantity of drinkable water (wells, springs, river, bucket-pump operated by a windmill, etc.). In order to avoid the infection of the well water, it is well to place the manure and the liquid manure tank at the low point of the yard, and the well at its high point, and to have a meadow below the manure, so as to utilize the overflow of the liquid manure tank. Finally, from a hygienic point of view, the general exposure of the farm should be to the south or east.

In order to avoid difficult, long and expensive transpor-



FIG. 2. ENTRANCE GATEWAY TO A FRENCH FARM.

tation, the farm should be placed at the centre and at the medium level of the fields and near the roads of communication leading to the economic centres. The farm will be well situated if at 100 or 200 meters from the road with which it will be connected by an avenue planted with fruit trees. As a general rule, it is necessary to: 1. Place the dwelling house at the centre and rear of the yard, in order to enable the manager to have an easy and constant oversight from his house; 2. Group the buildings according to the importance of the farm on a single line, or in a square, or in a parallelogram with a central courtyard; 3. Place nearest to the dwelling house the buildings intended to hold high-priced animals; 4. Separate the principal groups of buildings from each other by empty spaces, or by sheds or pent-houses, and isolate the barns and fodder storehouses from the dwellings, in order to diminish the causes of fire and to be able, in case of such an accident, easily to surround the burning buildings; 5. To lay out the buildings in a manner to permit their subsequent enlargement, if necessary. The yard of the farm is limited, either by the buildings alone, or partly by the buildings and partly by the slope and the hedge. It is, in the first case, especially, often closed by a cart gateway (Fig. 2). The medium dimensions of the yard are from 4 to 5 ares* for an estate from 40 to 60 hectares†; from 7 to 12 ares for an estate from 60 to 100 hectares; from 25 to 35 ares for an estate of more than 100 hectares. On an average, the area of the yard is, therefore, 1-1,000 part of the area of the estate, but for the large yards the width ought not to exceed a maximum of 40 meters. Beyond this dimension we have noticed that the interior transportation is rendered too tedious, and, therefore, too expensive.

The rural estates are divided into small, medium and large farms. It goes without saying that the residence of the farmer should always be in proportion to the cultivated space.

Let us pass at once to the large farms. By large farms we mean those which contain more than 50 hectares of cultivated area. In these large farms the varieties of agricultural speculations must evidently be taken into account. Thus, on farms where cereals form the basis of cultivation, the barns and stables for the plough horses constitute, with the dwelling house, the principal buildings. On estates where milch cows are kept, the stables and the milk and cheese dairy are of great importance. On those where the rearing of cattle is considered as one of the principal products the stables are greatly developed. But, if the rearing of hogs is intended, or of wool-bearing animals, or of horses, sufficiently large pig stys or sheepfolds or stables must be built. Finally, when in-

*An are is about 120 sq. yards. †A hectare is about 2½ acres.

dustries (distillery, oil refining, or starch manufacturing, etc.) are added to the farming, they will need special buildings to meet their requirements. If these industries necessitate a steam engine, it will be necessary to group around this engine, as far as it is possible, the workshop for the mechanical preparation of the food, as well as the premises containing the machinery which may be put in motion. Disposition in a single row, or at right angles, is no longer possible on account of the great length which would have to be given to the buildings, and, consequently, to the yard. Two parallel lines, at a distance from one another of about 40 meters, can be adopted, the different premises being contiguous or separated on each line. The yard of rectangular shape can be closed at each extremity by walls or barriers. This arrangement, which permits the building to be extended, is rarely employed, because

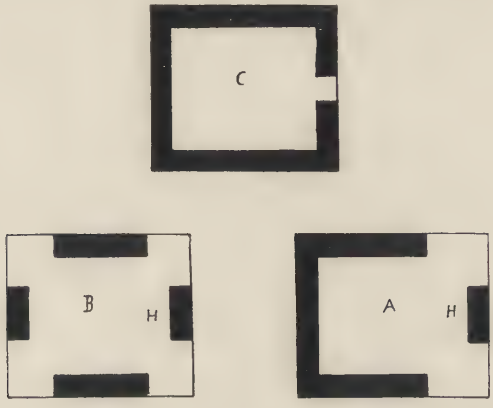


FIG. 3. DISPOSITIONS OF FARM BUILDINGS AROUND A FOUR-SIDED SPACE.

it does not sufficiently protect the yard from the wind and the sun. The dispositions which are most often used are those in which the buildings are grouped around a quadrilateral line, Fig. 3. It is well to remark that disposition A, and especially disposition B, permit the extension of the buildings, which is not the case with the yard, C, whose perimeter is entirely occupied by the buildings. In the dispositions A and C there are corners, the building of which always proves expensive, and which can only be used with difficulty. In this respect disposition B is, therefore, preferable. The dwelling house should be placed in a central position in H of the plans, in order to facilitate the superintendence of the manager. The circular form which has often been proposed would be a good one, if it were not difficult to build; its place can be taken by a polygonal disposition, a diagram of which we give in our Fig. 4. At A is the dwelling, where from it is easy to oversee the sta-

ble, B; the sheepfold, C; the cattle stable, D; the poultry house, F; the pig sty, G; the barn, H; the shed, I; a second shed, K; and a second cattle stable, M. The letters N, E, S and O indicate the north, east, south and west.

We shall give several model dispositions of large farms. Let us cite, to begin with, the farm of Merchines, situated in the Department of Meuse, near Bar-le-Duc. This estate is very well located and disposed. The barns open to the north; the sheepfolds to the southeast. The cow house is at the same time exposed to the southeast and to the northeast, which makes it possible to maintain therein a moderate temperature throughout the summer and winter. The master's house stands in the middle of the garden,

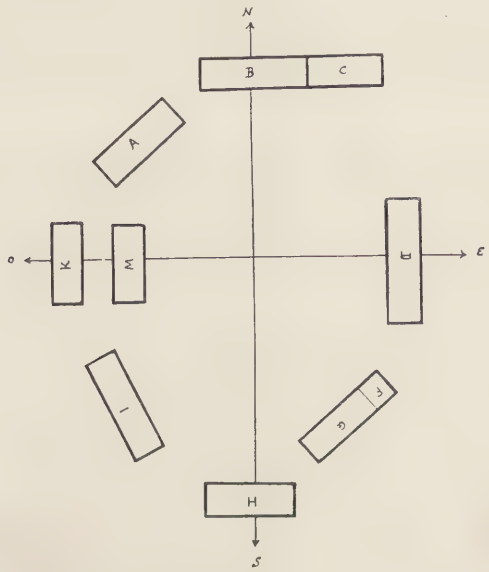


FIG. 4. A POSSIBLE DISPOSITION OF FARM BUILDINGS.

opposite the farm. On each side of the entrance are sheds for the purpose of storing the material. In those on the right side is the manager's office. The building on the right contains the barns and a large shed sheltering the crops. A carriage shed occupies the rear of the closed yard. In the building to the left are the stables, the sheepfolds and, in the centre, the private dwelling of the manager and his family. In the rear is a beet distillery. The power house closes the parallelogram. Annexed to its rear is a little milk dairy, where the milk which has just been drawn is temporarily kept. In the yard are the dung hills, a liquid manure ditch and pig stys, the opening of which is to the northeast. To the southwest are added on the right the poultry house and on the left a forge and a baking house. In a closed space young an-

imals can be kept at liberty. Finally there is a well, with a pump and a trough to water the cattle. Behind the barns, protected against the north winds, is an orchard with beehives and a kennel. The farm is framed by roads which separate it to the right from the dwellings and little gardens of the laborers and the chapel, and to the left from a pond in which the animals bathe.

We shall give more details of the farm of Certes. The con-

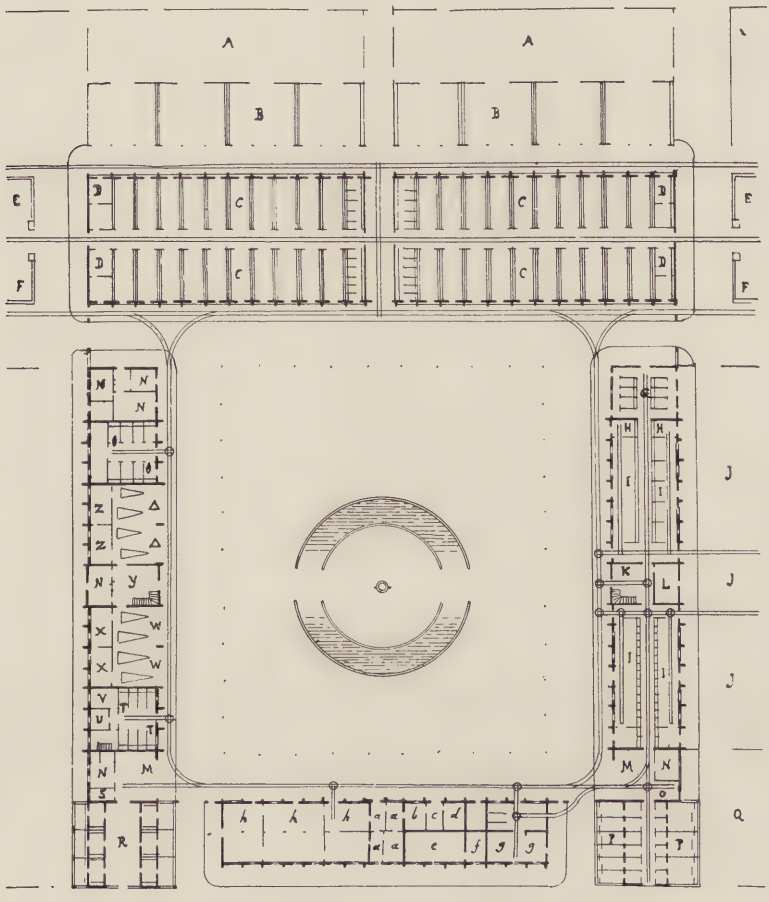


FIG. 5. GENERAL PLAN OF THE FARM OF CERTES.
Architect, M. Leon Cazenave.

struction of the buildings on this farm was carried out under the intelligent direction of Mr. Leon Cazenave, an architect who has devoted his attention especially to this kind of building, and has caused it to make appreciable progress. Upon this model farm have been applied most improvements known up to date for the keeping of cattle. It is one of the best arranged of its kind in France. The buildings of which we speak have been erected

on the important estate of Certes, situated on the border of the Basin of Arcachon. They cover an area of 4,600 square meters* of buildings and 1,600 meters of sheds. They are so fitted out as to be capable of satisfying all the needs of the estate; the rearing of cattle, sheep, hogs, poultry, storing of crops and of materials, etc., besides different sections devoted to the storing of fishing instruments and manufacturing of cases and baskets for the shipping of the fish, an important trade which has been added to that of breeding animals. These buildings have been placed so as to have their sides correspond exactly with the four points of the compass; they rest on a sandy ground, the substratum of this ground being formed by the sand of the moor and a ferruginous sandstone; on the surface is the moving sand of the downs. Their ensemble forms a rectangle of a width of 100 meters by about 130 meters of depth, with a large central yard. The masonry of these buildings is made of hard, rough stone in the foundations and the basement up to the height of one meter. The rest of the construction is built of the bricks of that country, rough-walled with mortar of hydraulic lime. The courses and crownings of the pillars are of cut stone. The protruding bricks are the only decoration. They are manufactured in the factories of the country. The extremely light carpentry is of iron, with steel rafters. The roofing is of hollow tiles of the country. The floors in the places where it is exposed to the washing water and to the vapors of the animals' perspiration, as well as the places exposed to the vibration of the engines are made of re-enforced cement. Fig. 5 represents a general plan of the farm. The following is a recapitulation thereof; A the sheep pens; B, open sheepfolds; C, sheepfolds, strictly speaking; D, dwellings for the shepherd; E, manure; F, liquid manure; G, calf stables; H, boxes for the bulls; I, cow houses; J, pens for the cows and their young; K, chamber of rations; L, dwelling of the cowherd; M, sheds; N, laborers' dwel'ings; O, bran stores; P, pig sty; Q, pig pens; R, farmyard; S, grain stores; T, stable; U, dwelling of the coachman V, saddlery; W, carriage shed; X, fishing instruments; Y, material; Z, boxes and baskets; △, agricultural implements; △ infirmary; a, superintendent's dwelling; b, a dairy; c, the laundry; d, annex; e, carpenter shop; f, motor; g, food preparation; h, depôt and stores.

The sheepfolds are placed to the north and south. They can hold 1,600 sheep, and are divided transversely by double cribs, which form as many small separate sheepfolds. Four departments are reserved for the rams and ewes under observation. The shepherds have their dwellings at the extremities of the sheepfold. The sill of the side doors is raised at 0.50 meter from the ground. In

*A meter equals 39.37 inches.

order to make the ewes get out, the shepherd places at each door two narrow planks, one at the interior and the other at the exterior, forming two inclined planes in opposite directions; this disposition prevents the ewes from coming out in crowds and hurting themselves against the door posts. On the north side of the sheepfold is a shed, light and open to all winds. During the fine season the openings on the south side are closed by mattings, and those on the north side remain open day and night. The ewes can circulate freely and pass from the interior to the exterior. In winter, on the contrary, the openings on the north side are closed, and those on the south side are open to permit the sun's rays to penetrate the sheepfold. The doors of the sheepfold are cut in the middle, the upper part alone remaining open when it is intended to leave the ewes in the fold. Ventilation is effected by

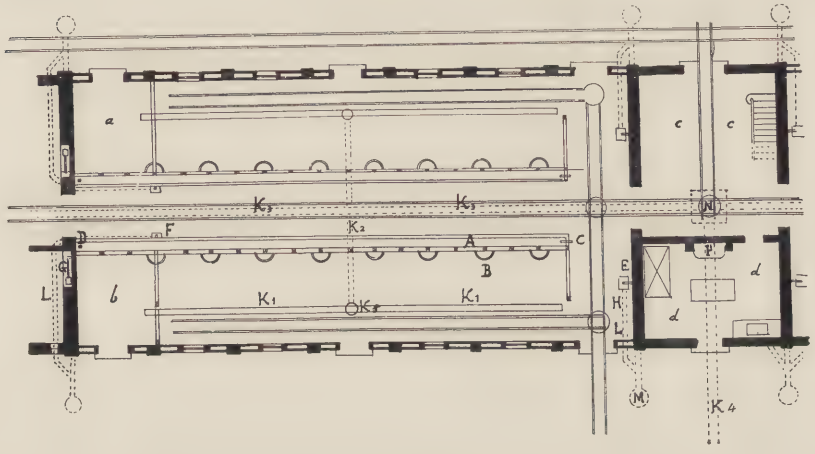


FIG. 6. DIAGRAM OF THE COW-HOUSE OF THE FARM OF CERTES.

means of draft flues. The building for the cows is situated in the right wing. It is divided into two parts, by the chamber of rations and the dwelling of the cowherd. Fig. 6. represents a plan of these cow houses (eastern façade). The stalls are to hold fifteen cows. In a is the observation box; in b the box of the bull; c, the chamber of rations; d, the dwelling of the cowherd. The animals are placed head to head, with a broad central passageway for the food service and the cleaning of the mangers. The food is not put in the mangers before a stream of water has been made to run over them by means of the faucet, C, and they have been vigorously swept with a broom. The dirty water runs off by the stopper, D, at the extremity of the cow house. In A are the mangers, and in B the water troughs. The animal can quench its thirst in these small watering troughs, which are in communication with each other and are filled with water by simply opening the faucet,

E. The emptying of these watering troughs is effected immediately after each meal by means of the faucet, F. A boiler is placed in the oven, P, of the cowherd's dwelling, and by means of this boiler warm water can be had whenever it is needed. A system enabling the cowherd to detach all the animals with one single movement, in case of fire, is placed along the mangers; the levers and counterpoises are placed in G. The lever causes an iron horizontal bar to make half a revolution around itself, disengaging by this movement the links of the aniimals' chains, which are freed by reason of this manœuvre. Figure 7 represents a plan of the extremity of these cow houses (west). The dairy to the right of the superintendent's house is exposed to the north. The floor and the tiling are of cement, and the walls are covered with ceramic, The shelves are of glass and are supported by enameled cast-iron

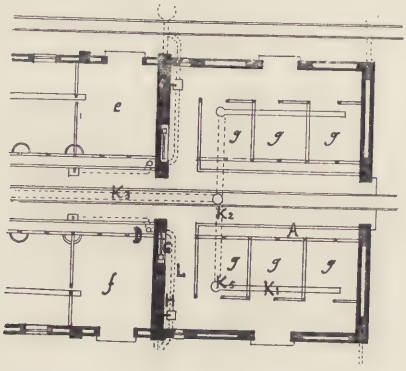


FIG. 7. PLAN OF THE EXTREMITY OF THE COW-HOUSE, FARM OF CERTES.

brackets. The double partition of the walls secures an even temperature.

The buildings of the pigs (Fig. 8) are exposed to the south. They are composed of two rows of six pens, separated by a central passageway, which forms a passage for the feeding. One of these rows has its pens, A, reserved for ordinary pigs. The other row is reserved to the sows (pens B) and to the young hogs (pens C). Each pen is in direct communication with the yard, D, surrounded by grates, in which the animals can gambol and warm themselves in the sun. The door which separates the yard and the pen is composed of a stationary upper part, with movable latticed panels to regulate the ventilation. The lower part is movable and can be opened inward and outward by the pressure of the animal, which accustoms itself very quickly to this exercise. Combination bathing and watering places with running water are placed in the small lateral yards. Besides these bathing places,

there is a pool called the "force bath." You cannot see it in our different plans. It is placed in a meadow adjacent to the pig sty and compels the animals by force to take their bath. A narrow passage in which the hog cannot turn round, once he has entered it, terminates in an inclined basin of the same size, and through which the most recalcitrant animal is forced to swim in order to get out of the passage. The barns are provided with mangers into which is emptied the food brought there by little cars. By means of a shutter, fastened horizontally with hinges, the trough can be shut at the animal's nose, and thus cleaned without trouble. Draft flues assure the constant change of air. As far as the drainage of the liquid manure is concerned, it is attended to in the same manner as in the cow houses; gutter stones lead

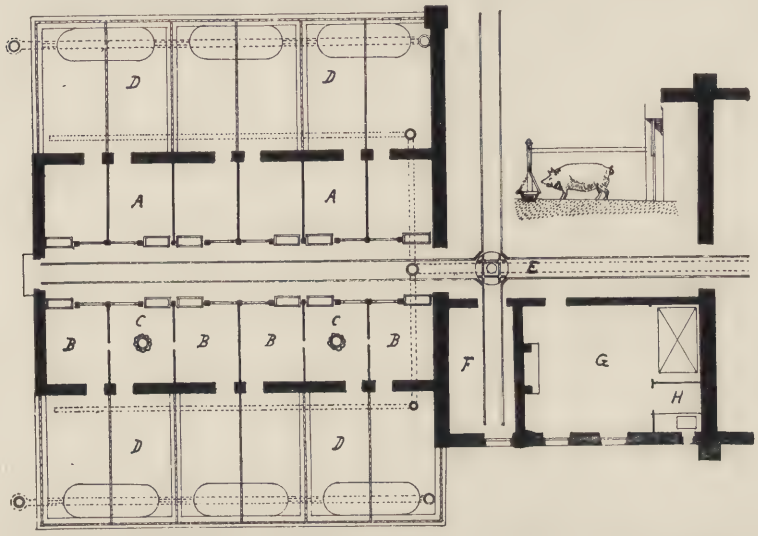


FIG. 8. THE PIG-PENS AND BUILDINGS OF THE FARM OF CERTES.

to the central collector, E, of the right wing. As has been seen, the pens of the young pigs are on the side of those of the sows; a separation pierced by an aperture too narrow to let the sows pass, permits the young ones to circulate and to reach the food quietly, protected against the voracity of the sows.

We will now examine the preparation of the food, which is of capital importance in the running of a farm. At the farm with which we are dealing, the machine building has been placed to the right of the offices, facing the south (see the general plan, Fig. 5), under the eyes of the manager and near the cow houses and the pig stys. The tuber stores and other crops are brought to the machine building by small cars (Fig. 9, plan of the ground floor). What is not used immediately can be stored away and held in reserve.

This is the explanation of Figure 9: A, fermentation boxes; B, the stairs to the loft; C, cooking utensils for food; D, grinding machines; E, washing machines for the roots; F, root cutters; G, crushed cakes; H, flattened grain; J, the bran coming from the threshing machine; (The cakes, grain and bran come from the first floor); K, trap door; L, sack hoisting machine for capstan; M, trap door for the minced straw; N, trap door for the grain; P, sink; t, sewerage for the washing water; T, cesspools; V, circular mechanism for the fodder and food; x, outlet of the food; W, motor; T, superintendent's house; U, dairy; V, laundry; X, annex; Y, carpenter shop; Z, yard for the hogs.

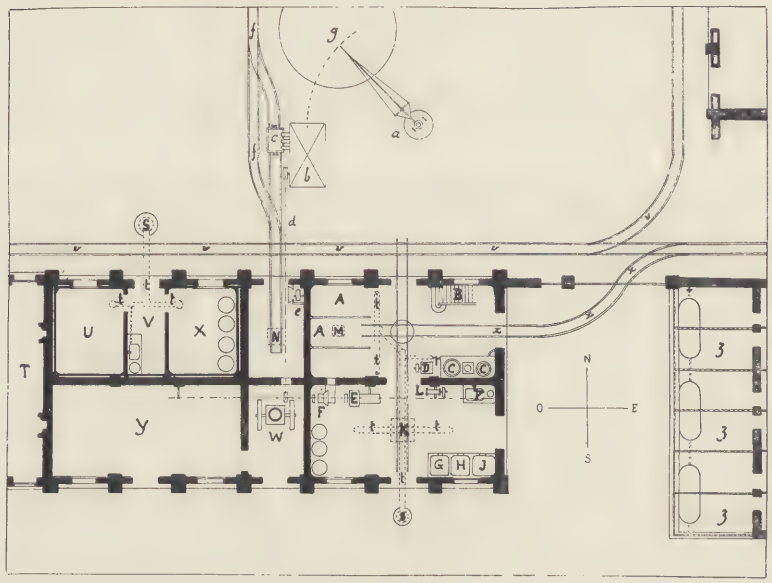


FIG. 9. MACHINE BUILDING OF THE FARM OF CERTES.

Figure 10 represents the cut of the machinery building, and calls for the following detailed explanation of this Figure 10: A, cases of fermentation; B′ B″, transmission tree; C, boiler for the cooking of the food; D″, transmitting car; E F, root washing machine and root cutting machine; G, H, J, crushed cakes, the flattened grain and bran; K, straw mincing machine; L′, sieve or dressing machine, removing the dust; M, trap door for the minced straw; N, threshing machine; O, bucket chain bringing up the grain; P, winnowing machine or mechanical apparatus to winnow the grain; Q R, cake crusher and grain flattening machine; S, trap doors for the products of the crushing and flattening machines, etc. The machinery is put in motion by means of a petroleum motor, placed in a special hall, which has no direct communication whatever with the other

parts of the building. By means of clutches and loose pulleys the working of the machines can be stopped without necessitating the stopping of the motor. The latter works on the ground floor; the root cleaner, E; root cutter, F; tuber crusher, D; a little windlass, L, which serves to get up the sacks of cakes; and, finally, a circular saw and a strapped saw in the carpenter shop. On the first floor the motor works the cake crusher, Q; a grain flattener, R; a straw mincer, K″; a dressing machine for the minced straw, L; a winnowing machine, P; bucket belt, O, for the raising of the grain.

Nothing special need be said of the other buildings of the farm of Certes, which is entirely surrounded and protected by large trees, as is shown by two small photographs in Figure 11, made while the work of building was in full force. As far as the residence of the proprietor is concerned, it is at a distance of several hundred meters from the farm, and, therefore, absolutely independent; consequently, we have no reason to deal with this.

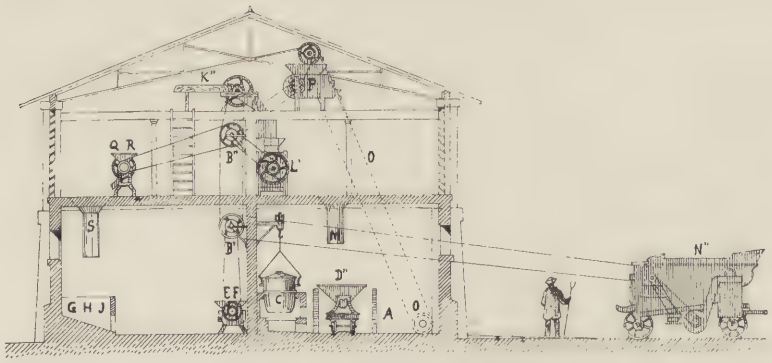


FIG. 10. SECTION OF THE MACHINERY BUILDING OF THE FARM OF CERTES.

We come now to the farm of Buisson, which will terminate this study. Situated at 21 kilometers from Paris, the farm of Buisson forms a part of the estate of Noisiel belonging to the Messrs. Menier. It is placed on an airy table land which commands the valley of the Marle, and from which one enjoys a splendid view. The buildings and yards cover a surface of more than 2 hectares. These buildings have been reconstructed recently on the site of an old farm, of which nothing remains but an old barn which was erected a century ago. Messrs. Menier, who have personally directed the construction of this new farm, have neglected nothing to make it a modern establishment, as nearly perfect as could be. When the proposed barn is constructed, the buildings will form a quadrilateral figure, as is shown by the general plan of Figure 12. To the right of the entrance are the dwellings of the farmers, A; then the dairy, B; the dining hall of the laborers, C; the laundry, D; the blacksmith shop, E. To the left of the entrance is the dwelling of

the superintendent and the office, F, with the scale, b, in the foreground; then the poultry house, G; in H is the large barn with the threshing machine, M; in I the hall for the carriages and materials; in J the stores, near which are placed the pugged ditches, K. The vast building which occupies the middle of the yard is divided into: The stable, L; cattle stable and cow house, M; sheepfold, N, and management rooms, O. In P are boxes for hospital purposes, or for animals which it is well to isolate—males, new born ones, etc. In Q is a stable devoted to heifers. In R are quays or platforms for the shipping or receiving of goods, or of animals in railroad cars. In e passes a rail. In S is the manure ditch; in T a pool of water, and in V another water pool, this last devoted entirely to the purposes of the poultry house. In X is the old barn, after which comes the place where is to stand the proposed barn, Y. To the left of the old barn is a green yard, Z.



FIG. 11. THE FARM OF CERTES.

Figure 13 represents the farm of Buisson, seen from the entrance. To the left in the foreground is a pen for the cows and oxen. In the middle, opposite to the grating, are the large buildings serving as stables for horses, cattle and sheep. To the right and left are barns. Three farm roads lead to the farm which, as is shown by the telegraph poles, is connected by wire with the factory at Noisiel and with the whole system.

To the right of the superintendent's residence are placed the poultry houses (Fig. 14). These poultry houses unite the following conditions: Wholesome, well-aired rooms, the floor of which is covered with sand, mixed with pebbles, and roosts and laying places

in sufficient number; doors with apertures and ladders for the passage of the poultry into a special yard. It it not advisable to let the poultry mingle with the other animals. The laying places consist of square boxes made of white wood, measuring 35 centimeters on the side, and 10 or 12 centimeters in depth. They are provided with a little hay. The mangers are placed outside in the special yard in the shade, and protected from the rain. Let us note while here that among the material of the farm there is a rolling poultry house. This rolling poultry house is, in fact, an aviary in carriage form. After the grain harvest, it is filled with hens and conducted into the fields. During the day the hens pick the forgotten ears,

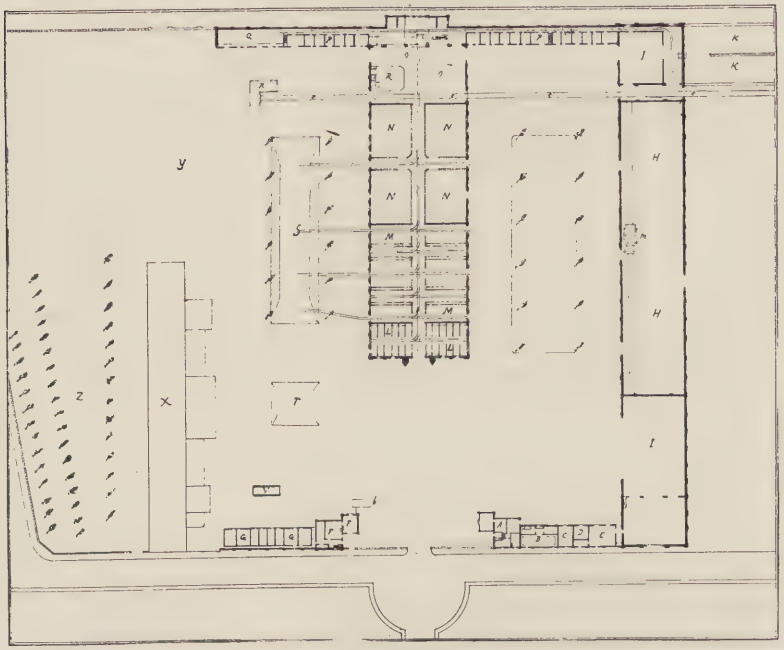


FIG. 12. PLAN OF THE FARM OF BUISSON.

and they come home at night in this poultry house carriage. When the hens have thus gleaned one field, they are conducted to another.

The following photograph, Fig. 15, shows the yard on the right, where the young oxen are just taking the air, guarded by their drivers. Opposite the dairy are the dining hall of the men, the laundry and the smithy; to the left, in the background, the hall for the carriages and material adjoining the large barn. There is nothing to be mentioned in this hall, evidently, except the agricultural implements, which are as numerous as they are improved. We have already mentioned the movable poultry house. Let us also cite eight mowing machines for two horses; six harvesting machines for



FIG. 13. THE FARM OF BUISSON SEEN FROM THE ENTRANCE.



FIG. 14. THE POULTRY HOUSES OF THE FARM OF BUISSON.



FIG. 15. THE YARD OF THE FARM OF BUISSON.



FIG. 16. THE STABLES OF THE FARM OF BUISSON.

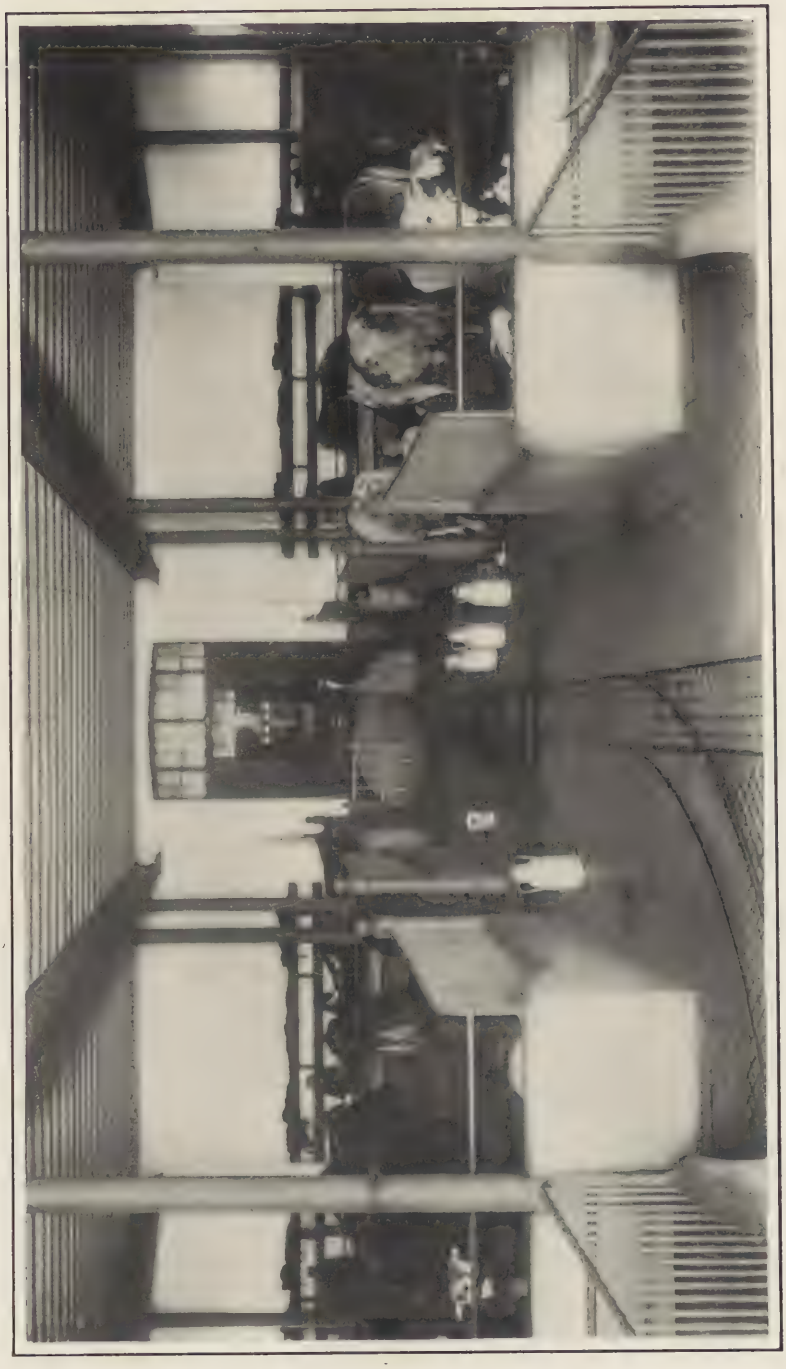


FIG. 17. THE COW-HOUSE AND THE OX-STALLS OF THE FARM OF BUISSON.



FIG. 18. THE SHEEPFOLDS OF THE FARM OF BUISSON.

two horses; two binding harvesting machines; four corn drills; four manure drills, etc., etc.,

Electric power is furnished by dynamos, fed by the water wheels of the fall of the Marle at Noisiel. The cables which bring the necessary electricity for the machine feed the electric lamps with which the farm is lighted, and work the material which we are going to see presently in the managing department. Parallel with the new barn, at a distance of 42 meters, and constructed on the same style, is a large central building which occupies the middle of the yard, and serves as stables for horses, cattle and sheep. This building has a total length of 85 meters. Its fine iron frame is composed of a series of 26 metallic frames joined together, each of which is of a length of 27 meters, and of a height of 13 meters at the top. The filled walls are made of bricks, manufactured on the very grounds of the estate. The stables, the cattle houses and sheepfolds are abundantly ventilated with a ceiling height of 5 meters, and present in their ensemble a total capacity of 9,000 meters. The interior fittings are of cement and iron, allowing everything therein to be kept in a perfect state of cleanliness. A double subterranean sewerage receives, by means of syphöid sluices the washing waters which are drained into a sewer, while the liquid manure is brought to a large cesspool placed under the manure platform. The cattle are attached to an iron shaft, which is handled from outside, so as to be able to detach all at once in case of fire. About 600 meters of rails assure by means of small cars the service of feeding and of litters, and they at the same time serve to feed the machinery which prepares the food for the cattle.

The stables (Fig. 16) placed in the foreground of the central building are of the two-row type with the heads towards the wall. This disposition, which is less employed than one of two rows head to head, is nevertheless preferable. It facilitates the service and, especially, the supervision. The divisions between the horses begin at a level with the litter. They are stationary, for it has been remarked that movable divisions isolate the animals imperfectly, and occasion accidents. These divisions were formerly made of masonry. To-day, however, they are made of wood, because they are thus stronger, while they take less room and can be cleaned more easily. The upper part is latticed; in other words, it is provided with an iron grating. The divisions terminate at the rear in cylindrical posts. The racks are of rounded iron. The divisions are also made in the manger itself, so as to avoid the animals biting each other. The mangers are of metal and rest on a strong wooden frame, so that, if the horse were to break the manger with a stroke of his hoof, the plank would still resist and prevent the horse from crippling itself. The lower part of the manger is hollowed out, so

that the horses cannot knock their knees against it while eating. On the walls, plates bear the name of each horse.

Our Figure 17 shows in a sufficiently precise way the cow house and ox stables and render it unnecessary for us to give a description thereof.

The sheepfolds (Fig. 18) are furnished in a very simple and yet sumptuous manner. It is certain that never were there sheep in France which found themselves better lodged or treated. In the back of the sheepfold the door which one sees opened conducts to the managing department or workshop for the mechanical preparation of the food. This mechanical preparation of the food prevails nowadays in a certain number of agricultural establishments. It consists of the division of the fodder, the roots and the tubers; the crushing and flattening of the grain, the grinding of the cakes and the cooked tubers, and the cooking of the roots and the tubers. This division permits the use of certain productions of mediocre quality which, otherwise, would be partly lost. The mechanical preparation facilitates the mixing of foods which, isolated, would be either refused or badly utilized by the cattle. It is thus that perfect alimentary rations are made by mixing the cut fodder with the roots delivered by the root cutter and the depulping machine.

We have seen that the machinery on the farm of Certes is operated by means of a petroleum motor. At the farm of Buisson the electrical transmission of the natural power finds a beautiful application. The machinery is driven the same as the threshing machine which we have described above, by a dynamo which receives the electrical power from a generator commanded by the fall of the Marle at the Noisiel factory.

Between the large central building and the large barn, and connecting them the one with the other to the south of the farm are a series of boxes with the pharmacy and infirmary for the cattle, whether sick or to be fattened, and also for the bulls and heifers. The stables of this beautiful estate possess a total of 60 draught horses, mostly of the Perche breed; the ox house, 80 draught oxen of Salers breed; the cow house, 80 cows, heifers and bulls of Norman, Flemish, Dutch, Swiss and Jersey breeds; and, finally, the sheepfolds hold no less than 2,500 sheep, rams, ewes and lambs of the half Merino and Berry breeds, crossed with rams of the Dishley and Southdown breeds; no pigs.

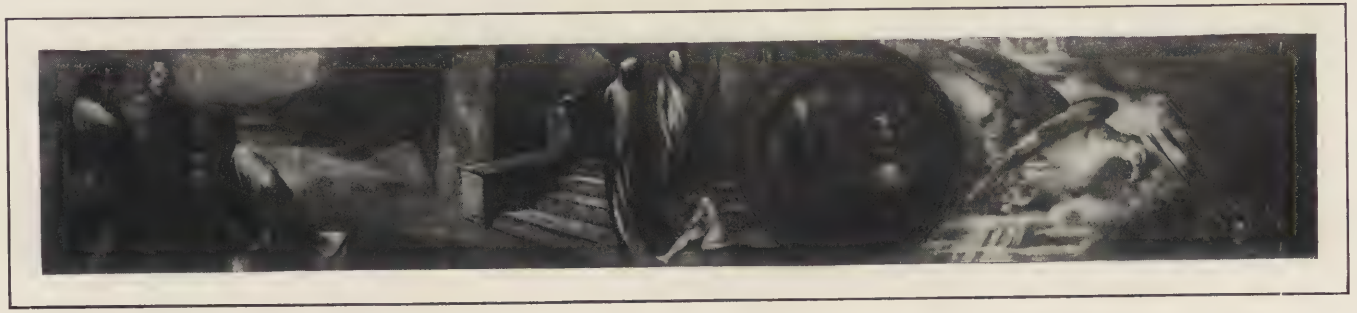
The water of the Marle is carried by pumps constructed at the Noisiel factory. The very complete canalization distributes it all over for the feeding and watering of the cattle, for the washing, and in case of fire. Moreover, springs flow on different points of the territory and furnish in all seasons excellent water.

Anatole Girard.



THE FIRST ELECTRIC MACHINE.
Built by Otto von Guericke, in 1692. (From a contemporaneous illustration.)

DISCOVERY OF THE LEYDEN JAR.



THE ATTRACTION OF AMBER.
Both from the Monochrome Frieze in the Edison Building, on Duane St., New York.

THE ANGER OF LOVE.
W. B. van Ingen, Designer.



MURAL DECORATION.
In the Residence of John A. Gilmore, Esq., near Philadelphia, Pa.
W. B. van Ingen, Designer.

WILLIAM B. VAN INGEN, MURAL PAINTER.



THE Union Club in its new home on Fifth Avenue has the upper walls of a dining-room decorated with an Alpine landscape in low tones of green and browns above a carved dado of stained oak. It is by a young painter who has had the advantage of working with two of the most successful masters in decoration: John La Farge and Louis C. Tiffany, thus serving an apprenticeship which has been long and laborious, but has given him a command of resources that is rare among American artists.

The exclusive attention paid by our painters to easel pictures, which was the direct and indeed inevitable consequence of a lack of demand for mural work, has left the greater part of them in the embarrassing position of being unprepared for the problems that meet the man who has to incorporate a picture with a wall on the lines of a given scheme of decoration.

Years of training and an exceptionally ready mind are needed to grasp the difference between the independent easel picture in a frame and the dependent mural painting which is part of the house itself. As the demand increased, and stained glass windows, mosaics and large wall-paintings were required, our younger artists had a chance to grapple with serious questions of color, composition and harmony, of the relation of decoration to the architectural scheme and a hundred other matters from which the easel painter is usually free.

The task set Mr. van Ingen in the dining-room at the Union Club was peculiar in this, that whereas figures are usually demanded of an artist—some story or allegory, something historical or legen-



AJAX DEFIES THE LIGHTNING.
Monochrome Frieze in the Edison Electric Building, on Duane St., New York.

THE LAWS OF WISBEY.
W. B. van Ingen, Designer.

dary in this case, the call was for a frieze of landscape only, and one which dealt with mountain tops, one having its horizon line far below the normal point for the view of persons in the room to be decorated. By treating the landscape as if it were a series of views on hilltops, the lower part of which was screened by the dado from sight, Mr. van Ingen has produced a striking effect with very simple means. Clumps of stone, pine, chestnut, willow and other trees alternate with upland slopes, crags and rolling clouds, offering great variety and producing somewhat the effect of tapestry without any realistic attempt to imitate tapestry. At first glance these walls might seem easily clothed with cloud and hill forms, but after a moment a certain impression of grandeur is made, partly through the sternness of the subject, its absolute freedom from human figures, but also because of the repressed color scheme which lends it a quiet decorative dignity that adds to the effect.

Mr. van Ingen's monochrome frieze for the Edison Electric building in Duane Street was another instance in which the artist had his field limited for him at the start. The subjects for his panels were left to him, but the absence of colors was dictated. In this frieze he has taken up electricity ab ovo — from the egg-shaped weight of amber that kept the thread taut as it hung from the distaff and by its surprising electrical properties in attracting fluff and dust caught the



SIR HUMPHREY DAVY MAKES THE FIRST ELECTRIC ARC LIGHT.

FARADAY AND THE ELECTRIC MOTOR.



FRANKLIN'S KITE.

DR. GILBERT AND THE LODESTONE.

Both from the Monochrome Frieze in the Edison Building, on Duane St., New York.

W. B. van Ingen, Designer.



JOSEPH HENRY AND THE TELEGRAPH.

VOLTA AND GALVANI.



EDISON IN HIS LABORATORY.

THE "JUMBO" DYNAMO.

Both from the Monochrome Frieze in the Edison Building, on Duane St., New York.

W. B. van Ingen, Designer.

attention of a child and then of older persons—to the laboratory of to-day in which Thomas Edison is at work on electrical inventions. Here is the kite of Franklin and there the telegraph of Joseph Henry. Yonder we see the punishment of the sailor on a ship from the Hansa towns who has "monkeyed with the compass;" he has one hand nailed to the mast with a dagger. The problem of dealing with these and other historical and legendary matters relating to electricity, with no range of colors to give the frieze life, was solved by van Ingen with a certain zest.



MOSAIC.
In the Entrance Vestibule of the U. S. Mint, Philadelphia, Pa.
W. B. van Ingen, Designer.

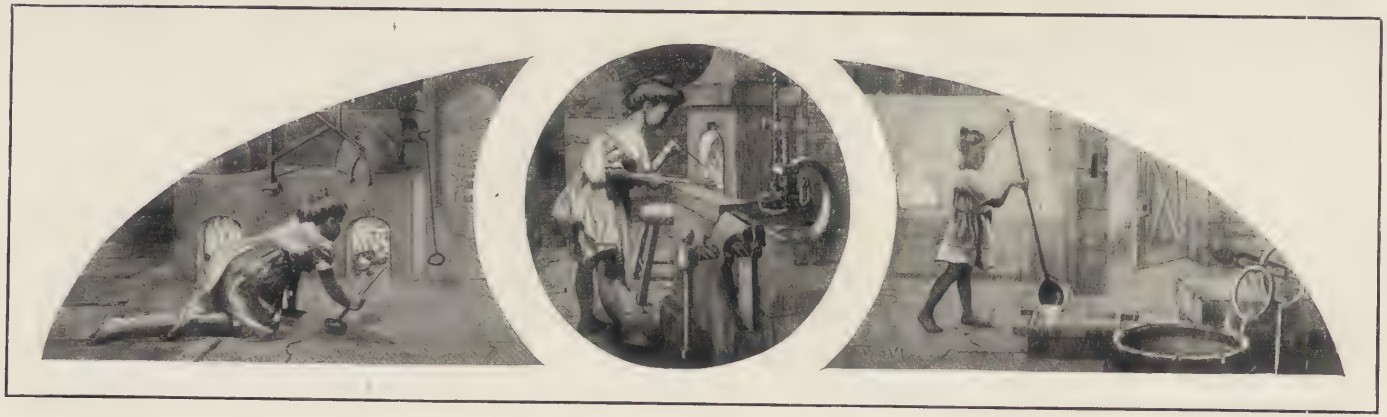
More grateful was the vehicle in the case of the mosaics for the Philadelphia Mint which he designed for the Tiffany Glass Company. Here also there were more interesting wall spaces to fill. Theme of coinage and minting are treated in a light vein, little girls being figured in the place of workmen, whether hammering the metal or smelting it or striking the coin, somewhat in the same spirit of gayety as the old Greek or South Italian who at Pompeii painted groups of cupids indulging in the labors of the coiner and



In the Entrance Vestibule of the U. S. Mint, Philadelphia, Pa.

MOSAIC.

W. B. van Ingen, Designer.



In the Entrance Vestibule of the U. S. Mint, Philadelphia, Pa.

MOSAIC.

W. B. van Ingen, Designer.

goldsmith. Some of these little girl figures will be remarked for the excellent drawing, the natural and vigorous action they display. They wield with their little hands the heavy tongs and pinchers before the fires, or, perched on workbenches, laboriously ply the tools. The effect is produced by the contrast between their young faces and figures and the unwonted surroundings of forge and machine shop.

Among his works painted for a special interior, to suit the coloring of a particular room is the "Evening and Morning Light" executed for Mrs. Spencer Trask, very noble and spacious, full of grace and calm, the two figures symbolical of dawn and twilight seated in thoughtful and thought-compelling attitudes in a finely composed landscape. Sentiment of a less obvious sort is seen in the picture of "Love and Grief," . . . . two clasped figures in flowing robes, the original belonging to Mr. George Foster Peabody. . . . . What may be particularly noted in these "easel" pictures is the large decorative line, the masses, the something that speaks of the artist who deals with figures in a non-realistic, decorative way as the old Italian painters did. After his own fashion, and gauging his own gait, Mr. van Ingen is working out a style of his own which is an imitation neither of La Farge nor Tiffany, still less of any foreign master, but the result of a very wide experience and a constant study of his profession.

The demand of Mr. C. T. Yerkes for a room done in the Japanese fashion gave van Ingen an opportunity which he did not neglect. He went to Japan, and, after studying the art of that surprising people for a period all too brief, returned to New York with Japanese workmen and constructed the room on the lines of certain apartments in one of the greatest and oldest of Buddhist temples. The taste, skill and traditional cleverness of the Japanese find in him a great admirer. He has studied and published his conclusions regarding the perspective employed by the Chinese and Japanese, defending it against the common charge of illogical whim, and showing that our perspective, no more and no less than the Oriental perspective, is a convention. So great is his admiration for the Japanese, not merely as the makers of marvelous lacquers and bronzes, textiles and pottery, but as artists who felt exactly how much decoration was needed, where to put it, and what should be the limits of endeavor! As he works in his studio the volumes reproducing the drawings of Hokusai, "the old man crazy about painting," lie on his study table for ready reference. A little thumb nail sketch by Hokusai will often suggest a way to solve a problem which deals with something apparently very different.

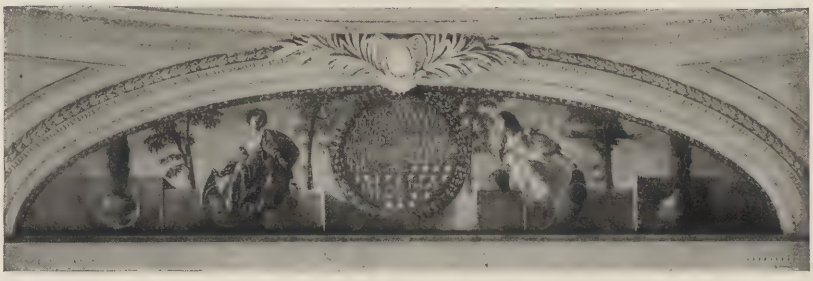
Mr. van Ingen was one of those who decorated the Library of



EVENING AND MORNING LIGHT.
Decoration in the Residence of Spencer Trask, Esq., at Saratoga, N. Y.
Copyright, by Curtis & Cameron, Boston, Mass.
W. B. van Ingen, Designer.

Congress, and here again he had to follow orders instead of being left to his own devices. Artists chafe at such things, but they are not always bad for them. At any rate, the necessity of exerting their wits to meet such an emergency gives them practice in the very line along which the mural painter must labor if he is to satisfy the requirements of to-day.

It is a common complaint nowadays that our art schools do not take the place of the simpler and slower methods of the Middle Ages, when there were no lectures on the history of art and no clever teachers of drawing, painting and modeling in clay, no lessons in artistic anatomy and the philosophy of art. All that our poor ancestors had was an apprenticeship to some more or less famous master who might or might not have the faculty of imparting knowledge, might or might not be anxious that his pupils should learn all he knew. The present system seems far better, because



DECORATION.
In the New Library for Congress, Washington, D. C.
Copyright by Curtis & Cameron, Boston, Mass. W. B. van Ingen, Designer.

instruction is more varied and the pupil has a number of teachers, one of whom may help him if the others fail. But somehow the apparent superiority of our system does not produce great results. In fact it appears necessary now that the graduate of the art school should in some way supply for himself the apprenticeship no longer in the fashion of the time, often laboriously unlearn what he has acquired in the art school and start at the foot of the ladder as a humble imitator and assistant of some successful artist. It is only another way of saying the old saw: "Art is long."

Mr. van Ingen is a Philadelphian by birth and studied at the schools of the old Pennsylvania Academy of the Fine Arts; indeed, he is president or vice-president of the Alumni Association of those schools. So he has had the ordinary experience. But would we have heard from him if he had launched himself at once as an artist on his own feet, after the obligatory year or two in Paris? His years with La Farge and Tiffany have taken the conceit of the art-



FIGURE FROM A WINDOW IN CHRIST CHURCH.
Media, Pa. W. B. van Ingen, Designer.

school graduate away and replaced it with a workmanlike ability to express himself on a broad scale, get the design wrought out which belongs to a given interior and then produce the enlarged picture or frieze, with a mental image of the place it is to occupy always controlling the brush. Hence it is that there is something alive and direct and masculine about his work, which strikes one forcibly, even if the color, or the composition or the way of telling a story may not entirely please. His work is far from faultless; but it does not worry you with its detail, its labored exactness, its preciosity. The general impression is rather a failure to say all that he could say, were he a little more facile and supple in mind. After all his study and working out of the ideas of others, and after the later work on his own themes, there remains a certain awkwardness—or call it amateurishness—at any rate the reverse of that smart, easy-flowing dexterity we often see in our



DECORATION.
In the New Library for Congress, Washington, D. C.
Copyright by Curtis & Cameron, Boston, Mass. W. B. van Ingen, Designer.

young returned natives, after they have absorbed skill o' the brush for a year or so from some master across the sea.

The defect mentioned may be, for all we know, a negative virtue, for along with it goes an impression that van Ingen has only begun to say his say. He is still stuttering and stammering, still groping, still uncertain of his gait. It is a question of his mental stamina, his artistic power of endurance, his ability to work on despite discouragements that come from a realization of the difference between what he can do now and what he sees ought to be done. In other words, he is still a beginner, still a man of promise and his future depends on a steady perseverance in the big view of painting, which the covering of large spaces breeds in artists who use their brains instead of tamely surrendering to realism as the sum and substance of art.

Stained glass is a branch of the arts that has a powerful training in it, because it forces an artist to use his imagination while

translating the design into the glass, drills his eyes in fine color distinctions and accustoms him to consider figures and trees and landscapes in broad masses, while paying the utmost attention to line. It is the reverse of realistic, depending primarily on the color to a far less degree on the line, and least of all on closeness to fact. It is a branch for "primitives" and, indeed, came to its highest expression when the primitives were painting their altar pieces. Not without influence on his work has been Mr. van Ingen's earlier practice in stained glass, when he had to put into a cartoon the color sketch made by himself or some one else, and then watch the glassman translate the cartoon into color with the guidance of the colored sketch. Later on he made windows of his own for Philadelphia, New York and other cities, both religious for church and chapel and secular for private houses.

Mr. van Ingen is an artist slow to develop and only advancing by wrestling with ideas until they are his own. He is an independent thinker and disposed to reject what he cannot understand, demanding a close accounting for everything that an artist does. This is in itself a form of realism, it denotes the positive if not the pessimistic mind; yet along with this excessive literalness, as opposed to the flowing thought of the poetic temperament, there goes a certain form of imagination which rescues him from dryness.

For one thing van Ingen is fond of nature in its big decorative effects and haunts the parks and when he can the country. His morning trips through Central Park have made him uncommonly well acquainted with that place of recreation; perhaps no one has appreciated better than he the artistic merits of Central Park; no one admires more the work of Olmsted and Vaux. On many a frieze, in many a mural painting the lessons learned in Central Park have had their echo and fruition, not at all in the sense that he has copied bits of Central Park or reproduced its vistas or tree masses, but in the sense that the clever planting of the Park has suggested to him certain compositions which he has carried out in his own way.

What van Ingen needs to develop his talent is the responsibility to produce the entire decorations of a large building or a suite of galleries. He is one of the few artists to whom such a task might be entrusted with a certainty of the original and successful carrying of it out. His attack of the subject is bold and candid, his sketches carefully wrought, his brushwork adequate. Without having the ear marks of a great colorist, he understands color intellectually and supplies the warmth of the natural temperament in the colorist by taste and feeling. Following the path he is now treading he is likely to reach abiding fame.

Charles de Kay.

"ENGLISH PLEASURE GARDENS"—A REVIEW.

ENGLISH gardens are distinguished from those of continental Europe, because they have had a continuous existence and history since the Tudor period. Italian gardens were at their best late in the 16th and early in the 17th century; but thereafter they declined just as all Italian art declined. During the 18th century the local and the cardinal princes maintained them; but they did not build new ones; and during the 19th century they have scarcely been kept in repair. The French garden reached its consummate expression in Versailles late in the 17th century. The Crown so completely overshadowed French life at that time and during the 18th century that the royal gardens are something more than royal; they are also national. But since the Revolution social and economic conditions have not favored in France the laying out of new and elaborate gardens. Such gardens are a luxury, to be enjoyed only by the very rich, and French wealth tends to be distributed rather than concentrated. Moreover, French people, while they love the country and delight in flowers, are so social that the characteristic expressions of their modern life are urban. They have made Paris something both of a garden and a park, but individual Frenchmen have rarely indulged in elaborate formal gardens for their personal pleasure. In England other conditions have prevailed. Ever since Tudor time there have been resident on the soil an energetic and efficient aristocracy and landed gentry, who were to a greater or less extent the real leaders of the country. They have for the most part been prosperous and progressive, living on their estates and adapting their social habits to country life. Consequently throughout the whole of this time old gardens have been altered and new ones built; new ideas and influences have been constantly creeping in; and at the same time the conservative habits of England, the continuity of its life and the comparative absence of revolutionary and military disturbance have all contributed to the maintenance, almost unimpaired, of their magnificent heritage of gardens. There is no parallel in England to the partial decay and ruin of the great Italian and French gardens (for Versailles has not been kept up as it should be under the Republic). Englishmen either maintain or improve, or they destroy. It is true that their improvements are of the more destructive than the negligence of Italians; but it is at least the evidence of a fresh and living interest.

It is the peculiar merit of the book of Miss Rose Standish Nichols on "English Pleasure Gardens" that it places before American readers a comprehensive and consecutive account of the gradual



EAGLE POND, NEWSTEAD ABBEY, NOTTS.



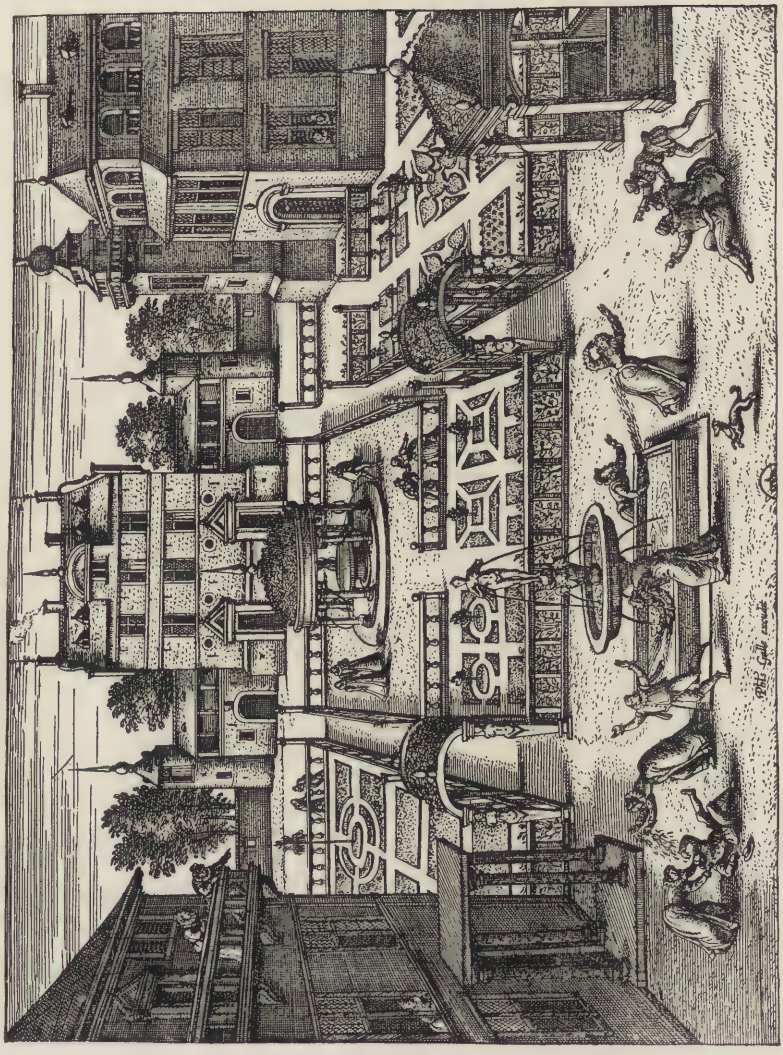
THE CLOISTER-GARTH, NEWSTEAD ABBEY, NOTTS.

changes which the art of landscape gardening has undergone in England since the time that country was a Roman province. It does not enter into competition with the elaborate and exhaustive books of large plates, which appeal chiefly to professional architects or wealthy amateurs. It is rather a book for the much larger class of people, who, either because they have laid out or expect to lay out gardens of their own, have an intelligent interest in garden history, and would like to satisfy it at a comparatively moderate cost. In the majority of distinctively architectural books the plates are the main thing; and the text is included merely as a sort of footnote or necessary explanation to the illustrations. In Miss Nichols' book, on the other hand, the pictures illustrate the text instead of the text explaining the pictures. The illustrations are, that is, selected from the vast number of possible gardens, because they are peculiarly typical of some phase of garden history, which is explained in the text, and they are undoubtedly very admirably selected both for this purpose and in general for the intrinsic merit and charm of the places illustrated. It is unfortunate that so many of them are half-page rather than full-page plates, because they lose much of their effectiveness, owing to an excessive reduction in scale, but allowance must be made for the desirability of including in a book of this kind a good many more illustrations than there really is room for. The text of the book, on the other hand, which, as we have said, is the main thing, has the merit of being simply and unpretentiously written. Gardens are frequently such a very fertile source of literary cosmetics that the plain statements of facts and tendencies, which this book contains is both a negative relief and to some extent a positive pleasure.



GARDEN SCENE FROM THE ROMAN DE LA ROSE.

Miss Nichols is particularly happy in her account and her illustrations of the Roman and mediæval gardens. We doubt whether anybody has brought together before so many interesting illustrations of mediæval gardens, derived from collateral sources. Tapestries, paintings, and books all of them contribute to the illustration of this remote part of the subject. Of the gardens themselves nothing very authentic remains. The plates include the cloisters and courts of one or two Italian and Spanish abbeys that



ELIZABETHAN GARDEN, FROM VREDEMAN'S "HORTORUM VIRIDARIORUMQUE."



CLEVE PRIOR MANOR.

have come down, the Gothic Fountain in the Cloister-garth, Newstead Abbey and Eagle Pond on the same place. The Gothic Fountain is, however, only a reproduction, and, although Eagle Pond is said to be unchanged, the details of the surroundings are so altered that the picture does not help very much to restore the conventual garden. Among the gardens belonging to lay proprietors Penshurst is stated to be the most satisfactory survival—in spite of the fact that it was replanted about fifty years ago.

The actual development of the modern English garden began during the Tudor period. Just as during the reigns of the Tudor monarchs the social and economic conditions of the middle ages passed away, so the mediæval houses and gardens were succeeded by different and freer architectural and landscape designs, which, however, still contain survivals of many mediæval characters. In the beginning, for instance, both house and garden were protected, not only by walls, but with a moat. Gradually, however, battlements, moats and other defensive accessories ceased entirely to be built in connection with the house, and in respect to the garden were retained only to secure them against intrusion and depredation. Some of the moats still remain as at Losely, Hunstanston and Helmingham. The gardens of this early period were for the most part unpretentious affairs. "Briefly," says Miss Nichols, "the garden was now a homely enclosure like the living room in a simple house, containing few but good-sized apartments." Among existing private pleasure gardens, the one most resembling those described as belonging to the early Tudor period is at Longleat. "Symmetrical without being monotonous in its plan, formal without being rigid in its planting, cosey without being cramped in its dimensions, it might be cited as the perfection of a small out-of-door dwelling-place for plants and people." As with everything else, however, the Tudor garden reached its completest expression during the reign of Queen Elizabeth. This was the period in which many of the finest houses in England were built, and fine houses necessarily bring with them, of course, some kind of landscape gardening. "Cautiously the idea was introduced at this time," says Miss Nichols, "that a thing of beauty might be an excuse for itself, and this led to the garden of pleasure or flower garden. But orchards, herbaries and kitchen gardens were not done away with, and at the outset even the pleasure garden was excused as having a useful side." Garden literature of all kinds suddenly increased to an extraordinary extent, and, like the other science and conscious art of the period, tended to be imitative, but the actual gardens laid out were original and were admirably suited to the English soil, climate and manner of life. Notwithstanding the changes that have since take place in the gardens, such as at Levens, Bramshill and Mon-



TREES AND WATER, BRAMHAM, YORKSHIRE.

tacute, laid out at the period, reconstruction is comparatively simple, because of the abundant contemporary literature about them. The following facts may be noted. At the entrance to the house was generally a forecourt. The gardens themselves were always connected as closely as possible with the house. The form of the outer enclosure was generally rectangular; and a series of terraces was frequently used. The most characteristic boundary of the Elizabethan garden was a sort of open-work stone balustrade either placed directly on the ground or surmounting a wall of stone or brick. A terrace was usually immediately connected with the house, on a level of at least three feet above the level of the gardens. Arbors, garden-houses, and banqueting halls were among the architectural features of the plans, and there were few of them that did not have a fountain. Bathing-pools, fish-ponds, tennis courts, orchards and kitchens were generally included somewhere in the lay-out. The planting gained much in variety through importations from the new world. Decorative details were influenced by the usual Renaissance and Italian motives, but in its large outlines and characteristics the Elizabethan garden was as native English a product as was the Elizabethan domestic architecture.

After the Elizabethan period English gardening came more and more under the influence of continental forms—at first in details and finally in plan. Both the Italian and French styles had most important effects. Le Nôtre himself is supposed to have designed the plan of St. James' Park and of alterations at Hampton Court, while other English gardens which show French characteristics are Chatsworth, Bramham and Holme Lacy. Of these Bramham in Yorkshire is the most extensive and in certain respects the finest specimen of the French style in England, containing as it does a forest of magnificent trees pierced with broad avenues, extensive water-works, a long canal, and many beautiful vistas frequently terminated with handsome vases. As for Italian designs, one of the oldest of them was carried out at Wilton for the Earl of Pembroke by Isaac de Caux. The Villa d'Este furnished some of the ideas so successfully carried out at Shrubland Park, while others that may be mentioned showing similar influences are the gardens at Harewood, Castle Ashby and Longford Castle.

The English, however, are not so successful in assimilating borrowed ideas as are the French; and during the 18th century the formal garden in England degenerated into a rigid and meaningless convention. It was natural consequently that it should feel the effect of the revolt against classic formulas, and the attempted return to native feeling and natural forms, which infected literature. It was natural, also, that one extreme should be succeeded



CASINO, WILTON, WILTSHIRE.

by another, and that the over-rigidity of one style should be succeeded by a style which attempted to do without geometrical forms at all. This revolt against classical symmetry and balance was not confined to any one country; but in England only did it have any lasting effect upon the landscape gardening, and there for the most part an extremely unfortunate one. Designers like Kent and "Capability" Brown were really affecting an unaffected treatment of nature, and were unfortunately obliged to destroy many of the most beautiful of the older gardens in order to lay out their "smooth lawns of grass, diversified by clumps of trees and intersected by curved paths or irregular pieces of water."

These excesses, however, founded as they were upon a notion of the "picturesque" in nature, which was as artificial as the worst extremes of formal gardening, were succeeded during the 19th century by a comparatively moderate version of "informal" gardening. This version, the originator of which was Mr. W. Robinson, was really more concerned about garden planting than about garden design. What Mr. Robinson terms the "wild garden has no connection with the wilderness, though it may happen to be carried out there; and it does not necessarily mean the picturesque garden, for picturesqueness may exist on a cultivated plot of ground. The main object is to make the plantation look natural and at the same time to group the plants gracefully," and the means used are the substitution of the hardy old-fashioned perennials and annuals for the troublesome and expensive bedding out of green-house plants. There is fortunately a certain tendency among the better contemporary English designers to use in combination with a desirable formality in design this informality and naturalness in planting; and should this tendency come to prevail the extravagant extremes of picturesqueness and rigidity which have characterized English gardens of the past two centuries may be succeeded by something like an intelligent and fruitful convention. It is one of the most useful results of the study of such a book as Miss Nichols, and of garden history generally that all this experimentation has for the discerning mind a very definite issue—an issue in which the Italians may be said to have anticipated three centuries earlier with the usual direct and pertinent vision of a really artistic people. Their best gardens were formal in design, as all elaborate gardens around a house should be; they derived a large part of their dignity and beauty from the skillful use of architectural and sculptural forms; yet they were instinct with open-air feeling, and were as far as possible removed from a mere "outdoor room," which seems to some people the proper formal garden. They would have to be modified in many essential respects, in order to adapt them to the modern American



PAVILION, AUDLEY END.



PICTURESQUE PLANTING, ASCOT.

country house and life; but they remain the best models for the sympathetic attention of contemporary designers.

In conclusion, one cannot help wondering just where the elaborate formal garden will find its place and level in American life. Small gardens will, of course, be found wherever people of moderate means take enough interest in the cultivation of flowers and in the embellishment of their country places to spend all the necessary money and time; and they are undoubtedly now being made in large numbers throughout the eastern states. But magnificent and elaborate gardens that make an appropriate environment to the "chateau" or "mansion" of an American millionaire—what root will it strike in the American soil? Such gardens are, of course, the final flower of aristocratic life, and are capable of being really enjoyed only by a very wealthy leisured class, who live much of the time in the country, and find such surroundings congruous with their social occupations and the pleasant æsthetic inconsequence of their lives. They scarcely seem to be a proper background for the busy, noisy and athletic diversions of a contemporary American house-party with its mechanism of flannels, automobiles and Bridge. The more elaborate formal gardens, recently planned or carried out in this country must consequently be classed with the spoils of Italian palaces and the other paraphernalia of European aristocracy, wherewith the rich Americans are disguising and bedecking their "newness;" and in the meanwhile the real progress in American garden design is likely to be made in the laying out of the less pretentious places noticed above.

A. C. David.



GARDEN PIECE FROM ROMAN DE LA ROSE.



THE TROCADÉRO FROM THE PLACE DU TROCADÉRO.

LIVING IN PARIS ON AN INCOME OF $3,000 A YEAR

Part I.

IT would be superfluous to say that Paris is a city of pomp and ostentation, where people who have the means and the inclination can easily live in grand style. But, after all, Paris is not unique in this respect, for both in the old and the new world there are a number of cities in which a millionaire finds every facility for living luxuriously. "Give me a hundred million francs," said the Prince de Sagan one day, "and I will undertake to live right royally at the summit of the Himalayas." The hundred million francs not being forthcoming, the Prince remained at Paris. He did well, for I believe that for a given price, there is more comfort and more luxury to be had in Paris than anywhere else. Moreover, in Paris a man can move in the highest and wealthiest society provided he has enough money to pay for his lodging, his board and a decent coat. I will demonstrate that a family with a moderate income can, in Paris, not only surround themselves with every comfort, but even have an aristocratic appearance.

For the purpose of giving this little study a more direct interest, allow me to suppose that I am an American settling down in Paris



GENERAL VIEW OF AVENUE HENRI MARTIN.

Secured by Special Permission of City Authorities by the Representative of the Architectural Record.

with my wife; that my yearly income only amounts to three thousand dollars; that I am economical and orderly, but possess, together with my wife, refined tastes, and that my aim is to lead, on my said income, a pleasant and genteel existence.

The first thing that concerns me is to select a flat. This is a point of capital importance. The beauty of a picture depends largely upon its frame, and we—my wife and I—desire to be well framed. This being so, we would not be satisfied to dwell in a flat situated in a common district: in the first place, because the flats in such a quarter are lacking in charm; and, secondly, because it would annoy us to have workpeople and small shopkeepers as neighbors; for, while being, no doubt, very respectable, they have not received



STATION OF BELT RAILROAD,
At the End of the Avenue Henri Martin.

the same education as we, and their habits are different from ours. I am bent upon living in a luxurious district, and yet I don't wish to pay a rent exceeding one-sixth of my income—that is to say, four hundred dollars. In New York, and also in London, the problem would be insoluble. In Paris I shall have solved it in a very short time. For four hundred dollars it is possible to find, in the finest districts, flats which suit a family admirably. I have looked at one which meets these conditions and which is located within sixty yards of the Avenue des Champs Elysées. If I have not hired it, it is because the street on which it is situated is always crowded with carriages, and whilst I am fond of luxury, I do not like *noisy* luxury. Besides, this street is not lined with trees, whereas I want

to see beautiful trees in front of the house in which I am going to dwell. After searching for two or three days I decide to live on the Avenue Henri Martin, and at No. 29 on this avenue I find the sort of flat I require. Let us see whether I have made a wise choice.

The Avenue Henri Martin is located in a new district, one which, until a few years ago, was covered with hovels inhabited by gardeners. Yet its position, on the high ground near the Bois de Boulogne, is a splendid one, so much so that the first Napoleon was attracted by it. When he had reached the zenith of his glory he decided to construct on that spot, for himself, his family, his court and his ministers, a magnificent palace, which should eclipse everything that had been done before him. "I mean to erect," said he to



BEGINNING OF THE AVENUE HENRI MARTIN.

his two architects, Perier and Fontaine, "a Kremlin one hundred times finer than that of Moscow; it shall be my imperial city, *la cité napoléonne*." Perier and Fontaine set to work. The plans were made and building operations begun. Just at that time Napoleon started on his expedition to Russia, and this splendid palace, like many other imperial dreams, vanished in the snows of that country. Upon what strange things do events depend! Had it not been for those famous snows I would not have been able to live at No. 29 Avenue Henri Martin, for it was on that very spot that the private apartments of the empress were to have been located. Although my wife does not aspire to play the part of empress, this

souvenir will, I am sure, cause her to find her flat more pleasant than she would otherwise.

But let us not speak of what might have been; let us deal with realities. The Avenue Henri Martin runs from the Place du Trocadéro to the Bois de Boulogne. The proximity of the Bois will be advantageous in two respects: it will enable me to breathe fresh, wholesome air, and it will also enable me to take some delightful walks. Of course my wife and I will go to the Bois on foot, as it will only take us six minutes to get there; but whenever we are disinclined to walk to it we can avail ourselves of the cars, which pass our door and run right to its very gate. At other times these



GARDEN.
In Front of House at No. 29 Avenue Henri Martin.

same cars will carry us to the center of Paris—to the Opera House and the Boulevard des Italiens. Furthermore, this is not the sole means of transport at our command. At the end of the Avenue, near the wood, there is a station of the Girdle Railroad, which encircles the city, whilst at the other end—that is to say, on the Place du Trocadéro—there is a station of the underground electric railroad. And this is not all. If we desire to go up the Seine, say to Charenton, or down it to Sèvres or Saint-Cloud, it will not be difficult to do so, for, as you will presently see, the river is not far away. Observe also that within a few steps of our door there is a cab-stand, which will be found convenient when one is in a hurry.

Let us suppose that to-day I return home by the electric railroad (Le Métropolitain). I get off the train at the station on the Place du Trocadéro, and I have barely two hundred yards to go in order to reach my house. Will you walk this short distance with me? You will then be able to judge whether I have chosen a good spot to live in. As I am not pressed for time to-day we can go slowly. Look at this edifice, the Palais du Trocadéro, which is a museum of comparative sculpture. The building is not ungraceful, and if we enter one of its vestibules we shall have a splendid view of the Champ de Mars, from which we are only separated by a beautiful lawn, bordered at the bottom by the Seine. In front, on the oppo-



ROADWAY.
Opposite No. 29 Avenue Henri Martin.

site bank of the river, is the Eiffel Tower, while in the background we see the Cascade (Château d'Eau). The big gilded half-sphere on the left is the dome of the Invalides. Now let us turn about and cast a glance at the Place du Trocadéro itself. Although small, it has an excellent appearance with the six avenues which radiate from it, namely: 1, the Rue Franklin, in which the illustrious inventor of the lightning conductor lived; 2, the Avenue du Trocadéro, which leads to the Place de l'Alma and the Cours-la-Reine; 3, the Avenue Kléber, leading to the Arc de Triomphe de l'Etoile; 4, the Avenue Malakoff, which goes to the Avenue de la Grand Armée; 5, the Avenue d'Eylau, and, 6, the Avenue Henri Martin. When I tell



ENTRANCE TO UNDERGROUND RAILROAD.

you that the last-named is the finest of them all, I do not say it because I dwell there, but because it is the fact. Our avenue is 1,400 yards long, and in width it is truly remarkable. It is planted with four lines of chestnut trees. There are two sidewalks, two carriageways, and, in the middle, a broad path for horsemen. All the dwellings which border this avenue have a pleasant appearance, and the houses are very well kept up. Some of them are private residences, whilst others are apartment houses. All of them are occupied by people of the very best class—members of the Institute, noblemen, generals and so forth. For neighbors I have the Prince de Chimay and the Princesse de Polignac. No factory or store or warehouse mars the sumptuous harmony of our avenue. Yet I can assure you that the district is well supplied with provisions, and my wife and the servant have no trouble in procuring, in the adjacent streets, the articles required for housekeeping. Besides, the



BEGINNING OF AVENUE D'EYLAU.

butcher, the baker, the grocer, etc., call every morning for orders and deliver their goods at the house. We can make sure of not being cheated in the weight by having a pair of scales in the house, or by simply spreading the rumor that we have them. In this respect matters are, on the whole, much the same in Paris as elsewhere.

What is not to be found everywhere, however, is the little promenade which you are taking with me from the Place du Trocadéro to my house. I beg you to look at those fine chestnut trees, which throw such a refreshing shade this hot day. Are they not admir-



EIFFEL TOWER FROM THE TROCADÉRO.

able! In winter they will be leafless and their bare branches will then let pass the precious light. As you see, the sidewalks and roadways are scrupulously clean. There are never any heaps of mud or rubbish lying in our avenue, a thing which, as you know, cannot be said with regard to every street, either in Paris or other cities. The explanation is that Paris is proud of its beautiful avenues and takes care that they are kept in perfect order. On the other hand, practically no carts or wagons pass along our avenue, neither do we meet with troops of noisy workmen, or, worse still, bands of insolent vagabonds. The spot is always quiet—even at those hours when it is traversed by strings of carriages or scores of

horsemen. It is easy to see that all the people we pass are well dressed. Is it not charming to watch that group of little children at play under the trees down there? And those ladies on horseback going to the Bois, and these officers riding back from there at a gentle trot on their spirited chargers—are they not a pleasant sight? If we were to sit for just a quarter of an hour on one of the benches, we would certainly see several celebrated Parisians go by. Without turning up my nose at the poor quarters, I confess that I vastly prefer to be here than to live in a dirty street where one would be constantly exposed to being jostled by unmannerly boys or drunken laborers.

But while talking we have reached the house in which I live. You observe that, like the neighboring houses, it is separated from the sidewalk by a garden, smaller no doubt than Semiramis' garden, but which nevertheless has a charm of its own. I have witnessed some pretty little scenes in this garden: youngsters galloping on their wooden steeds, while their mother, seated on a rustic chair, works at a piece of embroidery; fine old men reclining on rocking-chairs and smoking a pipe as they bask in the sunshine, etc., etc. Let us get on to the graveled pathway leading to the big front door. And now allow me to take leave of you. In a second article I will conduct you within the house, and we will examine it in detail. In a third and final article I will let you inspect my flat and initiate you into my way of living, showing you how I manage to keep inside my income of 3,000 dollars a year. *Au revoir*!

F. Mazade.





THE PRESIDENT'S HOUSE, WASHINGTON, D. C., IN 1800.—BEFORE THE NORTH PORCH WAS ADDED.
James Hoban, Architect.

THE NEW WHITE HOUSE.

A DWELLING-HOUSE, which, by the conditions of its erection, is to be inhabited only by leaseholds of four years, with one possible renewal in the case of each lessee, is not a house that one would expect to find very intelligently or affectionately "kept up." Like "Life," according to Omar Khayyam,

> 'Tis but a tent where takes his one day's rest
> A Sultan to the realms of death addressed.
> The Sultan rises, and the dark Ferrash
> Strikes and prepares it for another guest.

In this case "the dark Ferrash" is the new occupant of the tent or his consort, with such architectural advice as he may choose to invoke, subject to the Chairman of Appropriations in the House, whom he or she has to satisfy of the necessity or desirableness of the proposed outlay. From such conditions you would not expect a continuous tradition, in conformity with which renewals and such changes and modifications as might from time to time be needed should be made. The knowledge and the "taste" of the average mistress of the White House are those of the average American matron, the taste being, naturally, for the fashion of the time, whatever it may be. Hence the periodical clearing sales of such furniture and "objects" as, by the lapse of time, are discovered to have become junk, and the replacement of them by others concerning which that discovery is waiting to be made when the whirligig of time brings in his revenges.

Moreover the White House has been exposed to a peculiar form of envy. Congress has never been given to pampering the President of the day, nor his womankind. The gentlemanlike and rather aristocratic traditions of the early Presidents—for even Jefferson was a Virginian planter, with the social instincts of his class, and with an intelligent interest in architecture, in particular, quite unique among them—had disappeared by the time of Jackson. Jackson himself, according to a tradition that looks trustworthy, was responsible for the greatest mistake that was made in reference to the White House by effacing it from one of the most important points of view. The Capitol and the "President's House" were precisely the "spaces first determined" in L'Enfant's original plan of the Federal City, between which he judged it of the first importance to "preserve reciprocity of sight." The chief arteries of the new city were meant to be the "Grand Avenue" which was to connect the Capitol with the Washington Monument at the foot of the "President's Park" and the Pennsylvania Avenue which was to



THE PRESIDENT'S HOUSE IN 1840—VIEW FROM THE RIVER.

James Hoban, Architect.

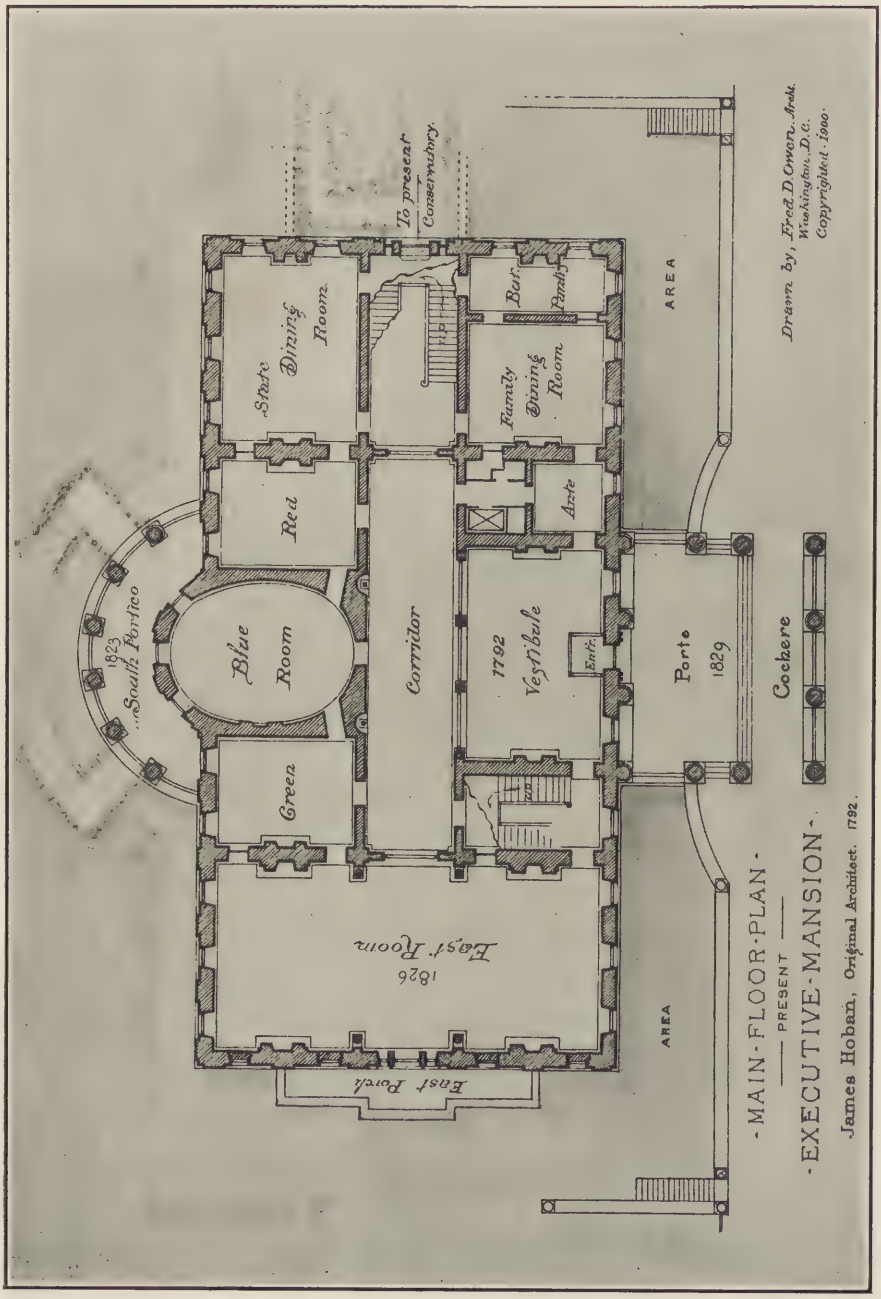
connect the Capitol with the President's House, half a mile to the northward of the monument. The former was never completed, and the purpose of the "reservation" of it had been entirely lost sight of until it was brought into view again by the report and the plans of the Park Commission. The latter was interrupted, the avenue blocked and diverted, and "reciprocity of sight" between the two "spaces first determined" was made impossible when the Treasury building was put in the way, and the placing of it there is attributed to the personal interference of Jackson. But also by Jackson's time the temper and disposition of the people had changed. That "fierce democratie" which the framers of the Constitution so dreaded and deprecated had arrived in spite of them, and was in full possession, and was much opposed to anything like luxury, almost to anything like elegance in the President's House, which should invidiously distinguish it from humbler habitations. Our republic was not like the Roman, which, according to Cicero, "hated private luxury, but favored public magnificence," and it failed to draw the just distinction between the President's House and the house of a private citizen. According to the sprightly Nathaniel Parker Willis, who inhabited Washington during the Jacksonian era, and wrote a description of the White House, not yet so-called, for a London book, "American Scenery," published in 1840, the description written, as the author explains, "during the last month of Jackson's administration," Congress delighted to make the President's House "the scapegoat of all sumptuary and aristocratic sins." Congress would not spend the money to complete Hoban's original design, now at last completed, and was perversely niggardly in the appropriations for furnishing, with results which Willis describes:

"There is an inequality in the furniture of the whole house, owing to the unwilling and piecemeal manner in which Congress votes any moneys for its decoration, which destroys its effect as a comfortable dwelling. The oval rooms are carpeted with Gobelin tapestry, worked with the national emblems, and are altogether in a more consistent style than the other parts of the house. It is to be hoped that Congress will not always consider the furniture of the President's House as the scapegoat of all sumptuary and aristocratic sins, and that we shall soon be able to introduce strangers, not only to a comfortable and well-appointed, but to a properly served and neatly kept President's mansion."

Everybody interested in the matter knows that James Hoban, the architect of the White House, was an Irishman who emigrated to South Carolina and practiced architecture with success in Charleston before he went to the site of the Federal City that was to be in 1792, with letters of recommendation to Washington from Henry Laurens and other Carolinians, being attracted by the archi-



THE WHITE HOUSE BEFORE THE RECENT CHANGES.



THE MAIN FLOOR PLAN OF THE WHITE HOUSE BEFORE THE RECENT CHANGES.

tectural opportunities there opened. He won the competition for the President's House without dispute, while Thornton and Hallet were dividing the honors and rewards for the design of the Capitol. Jefferson's characteristic suggestion that the Capitol should follow some "model of antiquity," while the President's House should be a modern mansion was much more nearly carried out in the latter case than in the former. It is impossible to refer the Capitol to any specific model of antiquity, as the Virginia State House, in which Jefferson had his way, is distinctly referable not only to a Greco-Roman temple, but to the particular Roman temple, the Maison Carrée at Nimes, barring the change from Corinthian to Ionic, "on account of the expense." But the White House, as it did not begin to be called until the middle of the nineteenth century, was undoubtedly a "modern mansion," as it was projected in 1792. It was a specimen of British Georgian, with some important cis-atlantic modifications, modifications which have been in great part the basis of the present restoration. The vague tradition, which everybody has heard, that Hoban's model was the Duke of Leinster's house in Dublin, survived long and died hard. But it definitely died when somebody became interested enough in the matter to send for photographs of the imputed prototype, when it was seen that the tradition was perfectly unbased. But I am told that there is a very striking resemblance between the White House and the vice-regal lodge in Phoenix Park in Dublin, and the tradition may simply have been misplaced in crossing the Atlantic. Only, if the vice-regal lodge was built for the purpose which its title implies, it can scarcely have served as the model for the White House, since it was under construction at the same time, having necessarily been built after the act of Union, and that act took effect at the beginning of 1801, when the White House was already occupied.

Hoban had charge of the restoration and completion of the White House after the British spoliation in 1814, which was as wanton here as at the Capitol itself, and added the wings which are really the most distinctive features of the design. It appears, from memoranda left by Hoban, that his project included a central building of three stories, as against the existing two, and the superposition over the wings of a full story above ground. It does not appear that he ever made any drawing showing these dispositions, and certainly no further steps were taken towards executing them. But it is remarkable and deplorable that the basement actually built, and which is shown in the print of 1840, up to which Willis wrote his text, should have disappeared by demolition, without any suspicion on the part of anybody concerned that it was, practically and architecturally, one of the most important parts of the design.



VESTIBULE OF THE NEW WHITE HOUSE.
McKim, Mead & White, Architects.



VESTIBULE OF THE NEW WHITE HOUSE.
McKim, Mead & White, Architects.



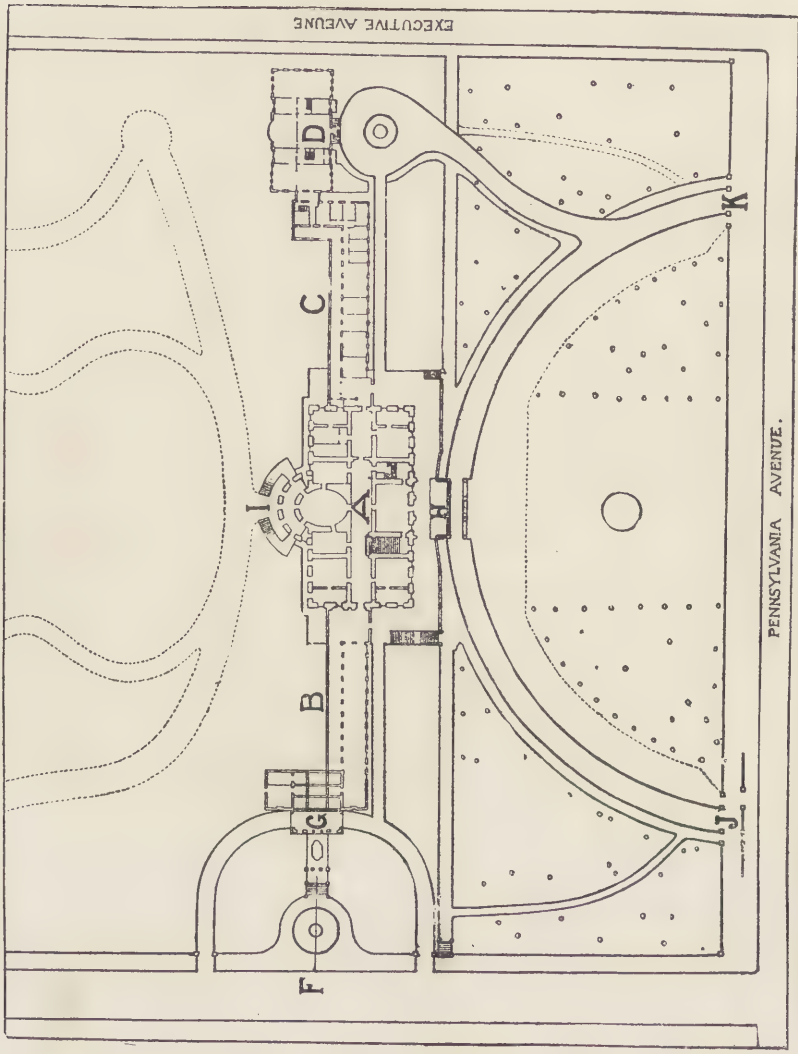
CORRIDOR OF THE NEW WHITE HOUSE, LOOKING TOWARD THE EAST ROOM.
McKim, Mead & White, Architects.



CORRIDOR OF THE NEW WHITE HOUSE, LOOKING TOWARD DINING-ROOM.
McKim, Mead & White, Architects.

As might have been expected from the circumstances under which the house was designed and built, it was the mansion of a planter in tide-water Virginia that furnished the practical basis of the design, and his mode of housekeeping that the designer kept in view. The White House is, indeed, a planter's mansion, though larger and more important than any of its predecessors or contemporaries on the Potomac, the Rappahannock, the York, or the James, even than Westover or Shirley. It contemplated the multitude of house servants that the planter felt obliged to maintain, and provided "quarters" for them under the main roof of the main mansion or in its immediate dependencies. What in England are called the "offices" were accommodated in this basement, including, doubtless, the sleeping places of the servants. But it is also perfectly plain that the basement was not meant to be confined to these humble functions. It was meant also to minister in more conspicuous ways to the uses of the mansion as the seat of a national hospitality. This is manifest from the handsome, even monumental corridor of the central part, under the house proper, which is spacious and dignified in design and very solid in execution with its massive walls and its massive ceiling in groined arches. The colonnade of the wings nearly or quite tripled the length of the house, and added immensely to the exterior impressiveness as, now that it has been restored, it again adds to that impressiveness. It carries out most completely the notion of the planter-builders that the front on the river, and not the front on the highway, was the proper architectural front of the mansion. All the great houses of Virginia fronted the rivers, for every great planter maintained his own wharf and port of entry. "The great commodiousness of navigation and the scarcity of handicraftsmen" were assigned by Burke, and no doubt accurately, as the reason why there were in old Virginia no considerable towns. When the White House was built, it is to be borne in mind, that the Potomac was much nearer to it than now, and the river view proportionately more important. And the lay of the land, which slopes gently but decidedly towards the river, facilitated the endeavor of the architect to make his river front the "architecturesque" front. For, as we see, now that the colonnade wings of the basement have been restored or exhibited, while from the north, from Pennsylvania Avenue, they constitute a terrace just visible for most of its length, on the lower southern front the slope of the ground raises them to a complete story that forms an emphatic and effective stylobate for the superstructure. This was so exclusively "the" front, in the mind of the original designer, that the single feature the street front shows, the central portico, is not Hoban's work, but was added by other hands. As we see, even so late as 1840, there could be no doubt in the mind of a judi-

GROUND PLAN OF THE NEW WHITE HOUSE.



A—President's House. B—East Terrace. C—West Terrace. D—Executive Offices. F—Public Entrance. G—Porte Cochere. H—North Portico. I—South Portico. J and K—Entrances.



ENTRANCE TO THE STAIRWAY OF THE NEW WHITE HOUSE
FROM THE MAIN FLOOR.
McKim, Mead & White, Architects.



TURN OF THE STAIRWAY IN THE NEW WHITE HOUSE, ASCENDING TO THE SECOND FLOOR.

McKim, Mead & White, Architects.

cious illustrator, bent upon presenting the building to the utmost advantage, that the garden front and not the street front, was the front to "take." Whereas, to the present generation, and since and even before the civil war, the mental image called up by the mention of the White House has been the vision of the subordinate front, the real "rear elevation" on Pennsylvania Avenue. This is a strange change in the public point of view, but it is easily explained. Successive occupants of the White House and their architectural advisers quite failed to appreciate either the uses or the beauties of the stretching wings of the basement and their fronting colonnades, on the true front, of hewn stone. The east wing towards the Treasury was demolished outright, it is said by the advice of Mr. Mullett, and for no apparent purpose beyond a conviction that its room was better than its company, and that to remove it was to effect a good riddance of bad rubbish. In that case it is not the lightest of the architectural offences that load his professional memory. On the other side, the west side, the colonnade was not destroyed, only so obscured and effaced that none of the recent occupants of the White House has even known of its existence. This effacement was due to the desire of successive ladies of the White House for conservatories and more conservatories, adjoining the main building and one another. Moreover the gardening has been such as to add to the impression that the front which was the principal in the designer's mind was not only subordinate but negligible. The planting has been so done that to-day there is not a good view of the garden front to be had from any point. It is a corollary of the architectural restoration of the White House that its immediate frame and setting shall be a garden of the "formal" or "Italian" type, conforming to and proceeding from its own architectural indications, which shall mediate between it and the English or informal garden beyond. And through this outer landscape it will clearly become desirable to open vistas, by which "reciprocity of sight" may be preserved between the most interesting views of and from the White House on its river front.

It proceeds from the things we have been explaining that when Mr. McKim was chosen, with the unanimous assent of his profession, to take charge of the alterations that had clearly become necessary in the President's House, he found, very likely to his own surprise, that his work here, as in the replanning of Washington, was a work not of innovation, but of restoration, and that the practical and the artistic requirements admirably and remarkably concurred. Hoban's design doubtless exceeded the social requirements of the Washington of his time, and some of the things in his scheme that showed most providence had in the interval been ruthlessly lopped off as excrescences, which we now see that they were



THE EAST ROOM OF THE NEW WHITE HOUSE, LOOKING NORTH.
McKim, Mead & White, Architects.



EAST ROOM OF THE NEW WHITE HOUSE, LOOKING NORTH.
McKim, Mead & White, Architects.



DETAIL OF THE EAST ROOM IN THE NEW WHITE HOUSE.
McKim, Mead & White, Architects.

not but integral and necessary provision for the needs of the capitol that was to be. The capitol has for a century been growing up to his design, and the need of more room has become imperative. The strictly presidential business had come to an importance that made it impossible to be decently transacted in the President's House, and the social pressure upon the mansion had equally outgrown its capacities. A presidential reception had come to be a crush, highly inconvenient and undignified to the verge of indecency—beyond the verge, for in the President's House a lack of dignity is a lack of decency. The presidential business is now banished to an office at the eastern end of the "White Lot," a one-story brick building of studied unpretentiousness, advertising, as it were, its provisional and temporary character, and attaining the only architectural success possible to it in its inconspicuousness and inoffensiveness. The completion of the building that is to contain the permanent presidential office may now be awaited with much more patience than was possible before. And the new office is accessible from the White House under shelter of the colonnade.

The enlargement of the social facilities of the mansion was of an even more urgent necessity than the banishment from it of the presidential business. The condition was quite intolerable, but for two generations nobody has apparently thought of relieving it by inquiring what the intention had been of the original architect. The basement had been treated like a subterranean garret, or devoted to the systems of communication and service of the house. When these had been buried or banished, the possibilities of the basement for the relief of the intolerable conditions became manifest. The coat rooms and dressing rooms had to be taken out of the already too circumscribed space of the main floor. The eastern wing of the basement, the eastern terrace, could be made really to "accommodate" them all. The north doorway under the portico is now reserved for the use of the presidential family. The guests at the receptions, under the new arrangement, arrive at and descend at the east end of the grounds, on Madison Place, opposite the Treasury, and the whole extent of this eastern wing is at their service for the disposition of their wraps. With proper attendance, it is hard to imagine any throng at a reception that cannot be taken care of without confusion. From this wing the guests make their way through the spacious arched corridor and up an easy stone staircase, arriving on the main floor suitably apparelled and ready to be presented. This is the accommodation for the general mass of visitors, for "the line." For the special guests, the guests "behind the line," the entrance to the grounds is at the southwest corner, and they descend at the central oval room under the "Blue Room" and corresponding to it, an apartment, as is now



THE RED ROOM OF THE NEW WHITE HOUSE.
McKim, Mead & White, Architects.



THE STATE DINING-ROOM OF THE NEW WHITE HOUSE.
McKim, Mead & White, Architects.



THE MANTELPIECE IN THE STATE DINING-ROOM OF THE NEW WHITE HOUSE.

McKim, Mead & White, Architects.

seen, highly suitable to the purpose and very much too good for the purposes from which it has been reclaimed. From this waiting room the special guests mount by a separate staircase.

"Circulation" is thus abundantly provided, and the habitual attendants of receptions at the White House express great relief from the old and burdensome conditions, as well they may. Doubtless, the President's House is now the best arranged and equipped mansion in the United States for the promiscuous hospitality, the dispensation of which is so largely the purpose of its existence. Upon the main floor, the increase of available space secured by the banishment of the waiting rooms and the dressing rooms to the basement is very noticeable and welcome, adding greatly to the convenience and even more to the dignity of a public reception at the White House. The glass screen which was put in in President Arthur's time, which was supposedly so "artistic" and manifestly so incongruous, has very rightly been removed, and its place is occupied only by a row of coupled columns. The gain from the removal of the incongruity, though great, is less than the gain in the sense of spaciousness and liberality resulting from the enlargement of what was for such a house a contracted lobby into an ample and virtually an undivided hall, of which the forecourt is occupied, on the occasion of public reception, by the band. But the gains effected by these arrangements are by no means the only such gains in space resulting from the restoration of the basement wings, which extend the total frontage of the mansion to very nearly five hundred feet from something like a third of that extent. For the upper flat ceiling of the wings becomes the floors of wide terraces, on each side of the main floor and continuous with it. There are many nights in the Washington season when these terraces are available for promenade, and by the aid of marquees, they may be made even more largely available.

All this work is, in spirit, and as nearly as possible in letter, a restoration, a return to the original scheme of the White House. It is at least what the original architect might be supposed to have done, if he had had modern means to work with, and the modern purposes of the house to fulfill. There is, indeed, no evidence that Hoban foresaw the pressure that has come and in his basement and his wings meant to provide for it. He was building "offices" or "quarters" for a great house, a Virginia planter's mansion "to the n plus oneth," and was principally allured, we may assume, by the architectural grandiosity which he foresaw would ensue to the garden front, the river front, from the basement which he projected as a stylobate of five hundred feet in extent. It is the modern restorer who is entitled to the credit of perceiving that the execution of the original dispositions could be made to serve the new purposes



THE BLUE ROOM IN THE NEW WHITE HOUSE. McKim, Mead & White, Architects.

and relieve the increased urgency of pressure and to do this with liberality and dignity as well as with convenience. This lucky discovery reconciles all the claims, historical, architectural, and practical, which threatened to conflict, and the conflict of which has prevented an earlier enlargement of the outgrown old house. It was really a stroke of genius. In applying it, Mr. McKim has been fortunate in securing the services as Superintendent of Mr. Glenn Brown, who has not only made a very careful study of Southern Colonial in general, but who, I suppose, knows more about the public architecture of Washington in particular than anybody else whosoever.

In the redecoration and refurnishing of the interior, the "sweeping and garnishing," it is plain that what our old friend Nathaniel Parker calls "equality and consistency" have been kept in view, and also the fact that the White House is a Colonial mansion. Not that there is any meticulous precision of colonialism. Rather the contrary. It is an intelligent as well as a sensitive and respectful restoration. But it is none the less a restoration. The Colonial note is struck at once, when one enters the spacious hall of which the spaciousness has been regained by the removal of the intruded glass screen, and notes the simple Colonial detail of the walls, emphasized by the Colonial white and yellow, and the row of simple coupled columns that alone divides the outer from the inner hall. The traditional names of the apartments are still respected. The oval of the central swell of the garden front is still the Blue Room, though hung now in blue silk, and having its upholstery contrasted with gilt eagles, the Green Room still the green room, though now in Genoese velvet. Of the terminal apartments, the largest and most famous, the East Room is done in white with an elaboration of plasterwork at once profuse and delicate, while the State dining-room is richly panelled in oak, and decorated with trophies of the chase.

It was not to be expected that everybody should be pleased, and some there naturally are who are, so to say, committed against being pleased. It is commonly worth hearing what the "devil's advocate" has to say for himself when the question is of appraising a new work which aspires to public appreciation. In this case he takes his stand mainly upon the literal accuracy of the restorations, which he denies. According to him, Hoban has been flouted in that his row of single columns, which retakes the place of the extruded screen of stained glass, has been supplanted by a row of coupled columns, and in that an actual original partition wall has been torn down to enable the enlargement of the State dining-room. These criticisms do not seem very serious. We need not hold to the plenary inspiration of the original architect in order to pay re-



THE BLUE ROOM IN THE NEW WHITE HOUSE.
McKim, Mead & White, Architects.

spect to him and to his work, and the doubling of his single columns does not pour contempt upon him. As to the ruthlessness of pulling down a wall, the wall was doubtless a piece of building history, but it was in no sense an object of architecture, being introduced for a convenience of subdivision, and removable, one would say, as soon as a more urgent consideration of convenience arose. This it clearly in this case did. The State dining-room was too small for its uses, the latest occasion of the demonstration of its inadequacy being when the Rochambeau dinner of a hundred covers had to be given in the East Room, and it is not questioned that the mode chosen was the most feasible mode of enlargement. It would have been absurd to obstruct a needful change by keeping standing a useless partition as a monument to Hoban, when you have only to "circumspice" to see his monument. When the advocatus diaboli points out to you, however, that the "Style Empire" in the Blue Room is an anachronism in an American Colonial mansion which antedates the French Empire and its style, he is on firmer ground, at least from the point of view of "restoration." And so he may be when he maintains the incongruity in a Colonial mansion, of a "speise-saal" in a "jagdschloss" as he designates the oaken banquet hall with its tapestries and its hunting trophies. But neither architect nor spectator is bound to confine himself exclusively to that point of view. And, with all possible respect to our revered progenitors, one has to admit that Colonial architecture does not contain the elements for the complete decoration and furnishing of a great house. A White House all carried out in strict Colonial would be but a monotonous and insipid mansion. The real question seems rather to be whether, in introducing a wider variety than his selected or imposed style provides, the modern architect has done so at the expense of "equality" and "consistency." That is an artistic and not an archæological question, and it does not seem to me that Mr. McKim has any reason to apprehend the application of it to his work. Certainly, it will not be disputed that the total impression of the house is now, almost for the first time in its history of a century, a single and clear and not a confused and miscellaneous impression. The note that is struck at the entrance undergoes modulations, but does not encounter discords. Neither will it be disputed that the detail has almost everywhere been most carefully and skilfully adjusted to the general design, and this includes the furnishing as well as the strictly architectural development, or rather as a part of that development. The prevailing expression is of that simplicity and modest understatement that make the charm of Colonial work. There is even in the handsome and adequate carrying out of the architectural idea, an express renunciation of gorgeousness, of pretension, of "palatial magnificence." A partial



THE GREEN ROOM OF THE NEW WHITE HOUSE.
McKim, Mead & White, Architects.



THE GREEN ROOM OF THE NEW WHITE HOUSE. McKim, Mead & White, Architects.

exception to this remark may be, perhaps, noted in the East Room, where, in the heavy mantels of dark polished marbles, the sumptuosity of the material seems to be rather unduly insisted on, to the detriment of the light and delicate detail of which the decoration elsewhere consists. It is the only exception I have noted to the rule of simplicity, and the attention it attracts in itself attests how uniformly the rule has been observed. But most of such opposition as the new work has encountered is also a tribute to the strictness with which the rule has been applied and denotes an unregenerate hankering, on the part of the opponents, for the fleshspots of "palatial magnificence." "What," they say, in effect, "all that money spent and nothing to show for it," meaning no Mexican onyx or malachite, no inlays or incrustations, no scagliola, no barbaric pearl and gold in general. Meanwhile, the taste for palatial magnificence is being nourished in the Capitol by some decoration, representing, in paint, that Statuary Hall is lined with polished granite regardless of expense. There is nothing austere about this decoration, and the statesmen who resent the absence of fleshspots in the White House presumably think Uncle Sam is getting the worth of his money in these shams at the Capitol. There is no self-restraint upon the part of the decorator there, but manifest reason why restraint should be imposed upon him from without. And it is seriously disquieting to learn that upon the author of these exuberances, who is not even an architect by profession, it is seriously proposed to confer the designing of a new Congressional office building, and the power of awarding the design of the new municipal buildings of the district. But the White House, at least, is secure. We may be fairly sure that the original architect, could he revisit the scene of his labors, would be as delighted as surprised to see what has come of the development of his ideas, on the lines of the indications furnished by himself. The President's house is at last, as it ought to be, the dwelling in the United States best adapted to dispense, with convenience and with dignity, the national hospitality.

Montgomery Schuyler.

OVER THE DRAUGHTING BOARD.

Opinions Official and Unofficial.

The Universities and the Fine Arts.

In the "Field of Art" of a recent number of "Scribner's Magazine" Mr. Henry Rutgers Marshall enters into a discussion of the proper relation between the universities and the practical teaching of sculpture and painting, and reaches a very different conclusion from that which Mr. Russell Sturgis defended in his pamphlet of last summer. Mr. Marshall, that is, does not agree with Mr. Sturgis that the work of a department of fine art in a university should be limited to the "history, theory and critical examinations of ancient and modern works of art," and of the schools in which they are divided; he believes that the universities can also profitably establish technical schools of painting and sculpture. "Toward the fuller development," he says, "of university teaching in æsthetics in the direction suggested we are obviously tending. That it must surely unfold in time in complete form seems inevitable, for the simple reason that the final goal of all pedagogical systems, beyond which there is no further step, appears in the establishment of schools of practice, and without such schools of practice, no pedagogical system can be held to have reached its legitimate and complete development."

We dissent entirely from this conclusion—except in one respect. It may well be that the study of the history, theory and science of æsthetics will have its natural culmination in a certain amount of actual practice in one or more of the fine arts; but if so, it will not be because the historical and theoretical foundations of painting and sculpture need to be studied in order to equip a man for the practice of those arts, but because without some small practice in the arts, no one but a very exceptional man can make his study of art history and theory luminous and real. A man of letters may, of course, possess an imagination so sympathetic that he can reach a sufficient appreciation of the arts without any technical training, but as a matter of educational discipline it remains generally true that no teaching of æsthetics can be held to have attained its full development without the mental, manual and sensuous training which comes from at least attempting something of the work of a "real artist."

Mr. Marshall's paper reads as if it were written without any reference to Mr. Sturgis' pamphlet. It really turns upon a total different series of considerations. "University education," said

Mr. Sturgis, "has to do with thoughts that can be taught in words and all that is expressible in the language of words. A manual art has nothing to do with thoughts that are expressible in words; by it thoughts are expressible wholly otherwise." Mr. Marshall ignores this distinction; he urges that "there is no deep-seated difference between genius as manifested in the artist and in those who express themselves in non-artistic fields," and that it is an error to suppose "that the study of pure theory, the investigation of law, and the formulation of principles tend to crush out genius." But surely such considerations are beside the mark. A man may believe most cordially that there is no deep-seated differences among men of really constructive imagination, no matter whether they are philosophers, naturalists, poets or painters, and that there is no such incompatibility as is frequently supposed between critical and creative work; yet at the same time he may dissent entirely from the conclusion that the technical instruction of painters and sculpture should be obtained at university schools. The question is not one of the relation between intellectual and imaginative processes or of the good or evil influence of culture on genius; it is simply one of the ways to give painters, sculptors and for that matter architects, too, the kind of training that will best equip them for their work. The advocate of university instruction for painters and sculptors must show, not simply that there is no incompatibility between the imagination and the reason, not merely even that a student cannot become a competent art critic, without some practice in the arts; he must show, also, that in the technical mastery of such special arts as painting and sculpture, the university atmosphere of general ideas, and the university mechanism of books and lectures are as helpful to the artist as they are to the scholar. Mr. Marshall contributes no arguments that bear upon this special point, and Mr. Sturgis' contention that universities should confine themselves to the teaching of thoughts expressible in words remains as valid as ever.

But since Mr. Marshall has in effect raised the whole question as to the relation between the higher education and the practice of such arts as painting and sculpture, it may do no harm to "express in words" what we hope are a few thoughts upon this portentous problem. If the schools of art practice should, as Mr. Marshall so confidently predicts, be added to the complete university, the whole university influence would be used in order to make artists accept the ordinary undergraduate training before entering the art schools—just as Harvard is insisting at the present time that a student obtain a bachelor's degree before entering the law or medical schools. So the question naturally arises whether a young man proposing to be a painter or a sculptor should in any event be

encouraged to spend the time and submit himself to the training which are involved in securing an A. B.

Here again we are inclined to testify in favor of separating the universities from technical training in such arts as sculpture and painting; and this testimony is prompted not by any distrust of university training in itself, but because of a profound conviction of the special character of the discipline demanded by the plastic arts. It will be a good thing for the American people when public opinion insists that young men of sufficient means, who are going into business, law, medicine or any of the branches of engineering should receive, not only the professional knowledge and training which their work requires, but also a sound general education. It is a good thing, in the present state of American culture, that what few poets we have, and a fair proportion of our novelists are college bred, for the sort of insight most required in the better contemporary literature needs both the leaven and the definition of well-informed ideas. It is a bad thing for the American stage that the writing and production of American plays is so largely controlled by people whose training and outlook has been almost exclusively theatrical. Finally, however, it is a good thing for American painters and sculptors that usually they have begun their special work without incurring the preliminary disadvantage of a university education.

For, in the first place, it is very doubtful merely as a matter of practical convenience whether an incipient painter or sculptor can afford to spend such four critical years as those which precede his twenty-first or twenty-second birthday in studies, which are not of immediate assistance to him in his chosen work. The labor of attaining technical mastery of his tools and materials is one that cannot be begun too soon after he has received a respectable rudimentary education; and it is a labor which must be continuously and most zealously pursued. We are aware that the same argument has been used to discourage boys, who are destined for a business career from postponing the beginning of their business training until after their graduation from college, but the two cases are not analogous. Business does not or should not demand the same sacrifices from its followers as art; and the training which a collegiate education gives is both directly and indirectly serviceable in many lines of business. An art, on the other hand, is or should be a jealous master. It does not want a divided allegiance. It exacts of the men who pursue it an altogether peculiar and persistent devotion.

It is this consideration which fetches us to the heart of the matter. A boy of energy, of quick and large achievement, could doubtless spare the time to go to college; but his college work, if he

took it seriously, could only be a distraction. The claims which his calling have upon his time should be paramount. The one thing which a young painter has to do is to learn how to paint, not only because the liveliest enthusiasm and the highest ambition are barren without sufficient technical mastery, but because in devoting himself to painting alone, he habituates himself to seeing and thinking as a painter. That is a task which is difficult enough in itself, but which is rendered much more difficult by the peculiarly bookish character of our contemporary culture. It can be only accomplished except in the case of the extraordinary man, by doing a certain violence, particularly during a man's early and more plastic years, to the ordinary educational methods and ideals. After the habit is once attained of seeing and thinking primarily in visual terms, and after the technical skill necessary to render these visual thoughts in a painter's medium has been fully acquired, a painter is much more at liberty to permit himself other thoughts and interests; but to send him to college first is, in case he does not get interested in his books, merely a waste of time, while in case he does become interested in his books, it threatens to disqualify him for his subsequent work.

There are many people who will believe that this is an extremely narrow view to take of an artist's training and calling—one which, so far as it is adopted, makes for an art, whose interests are chiefly technical, and which is devoid of intellectual aspiration and distinction. Well, we shall not quarrel with these people over the use of the word "narrow." Great achievement in art, philosophy and religion is frequently reached only by the most exclusive preoccupation and the most rigorous discipline; and the men who abandon themselves to such a preoccupation and discipline often seem narrow to the partizans of a liberal extensive eclectic education. The modern cultured man tends to spread himself tolerably thin over a large area of liberal and humane studies, and frequently fails to discern the much greater liberality and momentum which attaches to a passionate and jealous absorption in one chosen calling. He does not understand that the very intensity of these exclusive intellectual pursuits is frequently more edifying both in morals and insight than the most liberal eclectic education. As to the reproach that an exclusive manual and sensuous training for artists encourages mere technical training, it may be said that what is mistaken for "mere technical cleverness" is often simply the proper language of a plastic art—its native and primary terms of expression. The critics to whom this language is unfamiliar, who crave for something more explicit and communicable—and this class includes nearly all men of intelligence and education, whose interest in the fine arts is historic and occasional—are frequently

finding fault with the most hopeful and meritorious characteristic of American painting and sculpture.

Finally, be it added, that indispensable as the universities are within their own special fields, there are other roads to the goal of intellectual eminence and distinction. The universities are invaluable for their services in enlarging the boundaries of knowledge, in disseminating humane ideas, in educating young men for the privileges and duties of citizenship in a democratic state, in training them for professional careers, and in preserving and handing down the priceless intellectual heritage and traditions of a Christian civilization; but the Greeks and others had a way of obtaining insight and assimilating ideas before anything corresponding to a modern university was in existence—the way, that is, of the spoken rather than the written word. We make bold to say that, given a good rudimentary education, any man of active and eager mind, who has acquired the power of intellectual concentration, indispensable to the serious practice of an art—that any such man in the ordinary give-and-take of social life can get hold of all the ideas and culture which his intellectual or artistic salvation demands. Every modern society, besides the carefully organized and elaborated intellectual heritage, which is resident in the universities, has its stock of disinterested enthusiasms, ideals, and points of views which form the conversational currency of serious men and women, and which can be appropriated by anybody who has any intellectual sympathies and imagination. Knowledge and ideas obtained in this way are knowledge and ideas in their liveliest, freshest, and most penetrating form, for they carry with them in a peculiarly piquant way the sweetness or the sting of personal and social impressions; they come to you winged by the enthusiasm or crossed by the doubt or intensified by the opposition of another man; they are really fundamental in the intellectual life of everybody, no matter how much they may be reinforced or attenuated by the more official sources of enlightenment. The power of these informal and casual intellectual influences will depend, of course, upon the faith and interest in ideas taken by a large fraction of the people a man meets; it will depend upon the extent to which the men of action of all kinds have the instinct to crystallize into a definite and disinterested opinion the results of their experience, and upon the sincerity of their wish to impress these opinions on their neighbors; it will depend that is upon the sweep, intensity, coherence and momentum of the ideas that pass current among men of a certain grade of intelligence. It must be admitted that in our American life at the present time the quality of these ideas is not high, and that one is more frequently impressed by the intellectual levity of the men who are really doing serious work, than by the ardor and sincerity of

their convictions; but this does not affect the truth of the statement that the sources of enlightenment hinted at above always remain open to artists, and that the enlightenment they obtain in their ordinary social intercourse is all the enlightenment they need or can profitably purchase.



AUTUMN, BY MLLE. DUFAU.



THE MUSIC RACK OF THE NEW WHITE HOUSE PIANO.

TECHNICAL DEPARTMENT.

A BEAUTIFUL GRAND PIANO.

THE Grand Piano lately presented to the United States government for the use of the White House stands in the East Room by the door and harmonizes admirably with its coloring and decorations as must needs be the case, since it was inspired by the same designer who planned the magnificent whole.

It is a concert grand designed by Joseph M. Hunt and Richard H. Hunt, and decorated by Thomas W. Dewing. These gentlemen were asked to make as beautiful a piano as they could, under no restriction other than the judgment of the architects, artists and connoisseurs who formed the committee which accepted the responsibility of the work and whose names appear on ivory tablet within the case. The architects have studied to create an object in harmony with the architecture of the White House. Throwing aside the styles and symbols of European art, they have taken the American eagle as their artistic norm and treated him in such a masterly way that the quiet strength, the dignity and repose, and at the same time the living force of the supports of the case, make them notable works of consummate art.

The work of Mr. Dewing promises to be equally happy. The charm and delicate variety of coloring of his acanthus scroll strike a new note in formal decoration. But we must look to the picture of "the Nine Muses received by America" destined to decorate the inner side of the top for the completion of his artistic plan. This subject, so completely in harmony with Mr. Dewing's genius, will require several months of labor. When it is in position the vermilion ribbon beneath it will find its true place in the color scheme, already so charming—though unfinished. The piano is in gold, the

lid showing a very delicate band of tracery in a paler shade of the same metal. The name of the maker, in the same unobtrusive medium, hardly appears upon the nameboard, a reticence which will be imitated in these pages.



THE NEW PIANO FOR THE EAST ROOM OF THE WHITE HOUSE.

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FIG. 1. HALL IN THE RESIDENCE OF ERNEST FLAGG, ESQ.
Dongan Hills, Staten Island, New York. Ernest Flagg, Architect.

The
Architectural Record.

VOL. XIII. MAY, 1903. No. 5.

THE DECORATION OF COSTLY RESIDENCES.

IN a modern house of any but the very greatest cost and splendor, a room is enclosed by four flat walls pierced with two or three doorways and as many windows; flat flooring and a flat roof overhead, which last will be generally the under side of an upper floor, because the rooms we have to decorate are not often at the top of the house. The walls will be always in plain common hard brick until such time as they are plastered over; or if by chance the wall on either side is a framed partition, as may still occur in our carpentry-working land, the rough and ragged surface of the lathing replaces the rough brick. Overhead there are the beams or joists of the upper floor; below there are at least the rough floor planks which have been nailed upon the beams or upon the strips which have been used to level up the surfaces. The existence of iron beams in the upper or lower floor will not be found to alter the conditions except in so far as such beams allow of a mosaic flooring or one of tiles or the like more easily and with better permanent results than the wooden structure can. As for the walls, the instances in which a constructional decoration is tried, when the wall is built or faced with more costly and more presentable material than common brick, or when cornices and surbases are built in, solid, made of permanent material like marble or terra cotta—these instances are so few that they had better be treated separately. We have, indeed, as the American problem, the standing problem of interior decoration, under the simple conditions named above, the wholly unorganized, unconsidered, untreated, horizontal and vertical surfaces named above, with which surfaces we may do whatever we please to select, and can afford.

When the discovery had been made that lecturing was of little

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avail, because the lecture had become a mere amusement for an evening, before it had been established that the only audience worth addressing is that which reads and does not hear, lookers and not listeners, a good friend interviewed a lecturer after a Brooklyn Institute discourse and reminded him, after a talk about conditions of old times, that the palace interiors of Europe were of but little use to the American householder who would fain make his rooms comely. The answer to this rebuke, the apology, or at least the *apologia*, which the lecturer might advance is obviously this—that you cannot tell the individual members of your audience how to color the walls and the ceilings of any given room, or whether, in any given case, he had better buy a wall paper or use calcimine with the stenciled pattern added. The one way of making a room attractive is by the judicious use of color. The ordinary dining-room or sitting-room of our houses in city or country, is not susceptible of decoration by means of form. The furniture, the movable objects in the room, will be so much more in the range of vision—they will assert themselves so much more positively than will the mouldings of the dado or the door-trims or even than any plaster ribs and scrolls upon the ceiling, that those attempts at decorating the room by such simple devices as we use for the exterior will be of no account. The mouldings may as well be very simple. Nothing will be gained by notching and gouging, nothing by dog-teeth or zigzag, nothing by carving unless of richness and elaboration beyond our present assumption. Even the mantelpiece—even the decorative treatment of the whole chimney breast—cannot take you far. Beware of the mantelpiece! nothing is more dangerous than that feature when the architect feels that his only chance to show what he can do is there! The thing to strive for is color—beauty of color; and this may be rich and deep, brilliant and wrought through many gradations, or pale and cool, in two or three divergent tints rather than hues—varieties of grey rather than approaches to the primary colors. One is asked for permission to photograph his room, because it has struck the eye of the kindly visitor as exceptionally attractive; but one refuses, if he is wise, on the express ground that what has pleased has been the harmony of coloring in wall and ceiling, in rugs and draperies, in water colors on the walls and vases on the shelves. Harmony of color, refinement of color, richness of color even are within the reach of those who have the gift; but there is no possible way of opening the eyes of those who have it not, or of persuading them that they must ask some one else to arrange their room for them. That is the one thing which cannot be taught to any lady in the land, that she has not, if she has not, an eye for color, or at least that she has not the gift at working in color. The ways in which different passages of

color affect one another are, of course, quite beyond the cognition of persons who have not worked in such decoration. No artist of experience in this line but will remember instances where his ceiling has been painted, while the walls remained still in their white or grey plastering. The owner has insisted, has entreated, has given orders even that all that ceiling should come down; the certain fact that the darkened and strongly colored walls would send that ceiling up and away into heights of pale gradation is as unthinkable to the unpracticed man or woman as the spiritual life can be to one who lives in the flesh. The moment the walls are colored all the conditions are changed. A youth with five hundred dollars a year for his total revenue is not more incapable of laying out in advance how he will spend fifty thousand dollars a year when he gets it, than is the possessor of a richly painted ceiling above walls still bare, of how it will look when the walls also are painted. The conditions change, and with them changes everything—the nature of every separate detail, the size and shape and character of the whole, the point of view itself of the people who are to use and enjoy the room.

Such treatment by color alone is not susceptible of full discussion in print or by full explanation except in connection with the room itself, which is to be adorned and the hues themselves which are intended to be used. Given a room and given time and opportunity to make small scale cartoons, and to mix and lay on pieces of rough paper, the actual combinations of pigments which one purposes to employ, and the explanation of the future room can be made to the owner as well as to the workmen who are putting the thing together.

But the present occasion is of a different sort. We have now to consider the beautifying of rooms which are so far wrought with form alone that they have some value apart from the color effects produced therein. The numbers of the Architectural Record during the last three or four years have contained many photographic representations of fine and showy rooms in stately American houses, and it is desirable to examine the subject in the light of what is shown in these photographs to see what can be done for rooms which are presumably not to be graced with any great charm of color. This is a subject more easy to treat in print because of the possibility of giving, in illustration, black and white and gradations of grey, and also because such work in monochrome is after all that which can be most easily made successful under our present conditions. The architects of the time have been taught the great traditions, and, in a way, the general principles of design in form —they are full of it and they discuss it with one another—the general belief is, in and outside of the profession, that form is the essence of everything, and that architectural excellence, in small as

in great affairs, has to do with form and with this alone. No one will think of opening an office for the special treatment of buildings within or without from the point of view of color, nor does the interior adornment of rooms as conceived in our time accept color in the abstract as worthy of very important examination. You choose as wall paper or you give instructions for mixing your calcimine or oil paint; you succeed or fail as your eye is more or less true and your determination more or less fixed and immutable; you are hardly aware of taking anything serious in the way of artistic design. And so, pending the time when that one evil result of our French teaching, left among so much that is good and even supremely good, shall pass and leave us free to design chromatically once more, it becomes us to talk of form and do the best we can, recognizing always the fact that nothing very delightful will come of it unless good fortune is ours and sends us the munificent fairies of the world of color to do for us what we could not be sure of doing for ourselves.

The hall with stair, and serving also as a sitting-room, differs not widely in its conditions from a living room of the more usual character. Fig. 1 is such a hall; the walls simply covered with a flowered paper, the ceiling flat and with a cornice of very unpretending classical character, the trims of doors and windows brought together in twos or threes and combined with a high dado in such a way that spottiness is avoided even at the expense of diminishing the wall space to a narrow frieze throughout much of its extent—a tendency inevitable in our small and crowded interiors with many openings. Fig. 2 is a small part of the same hall in which can be seen the "old colonial" character of the high dado and the panelling under the stairs with the hand-rail and old-fashioned decoration of the stairs themselves. In cases where the free wall space is not so much reduced in extent, the question arises whether the flower pattern of the wall paper, the great spread of spotted pattern (sowing or semé) is endurable. The pattern has to be extremely well drawn and the combination of color harmonious quite beyond that which is generally to be found in the shops, if we are to endure a large wall space covered with such an extent of constantly recurring pattern. There is one plan which may be resorted to more frequently than it is, namely, that of division horizontally into three bands: The dado below, the frieze above, and the wall space between, usually larger than dado or frieze, and especially adapted for the hanging of pictures, water color drawings, bas reliefs, dishes, "plaques" of painted pottery and similar works of art of the portable kind. The dado may be reduced to a height of two feet six, or even of two feet two, so as to allow pictures and drawings to be hung so low that they are nearly "on the line" to a person seated in



FIG. 2. STAIRWAY IN THE HALL OF THE RESIDENCE OF ERNEST FLAGG, ESQ.
Dongan Hills, Staten Island, New York. Ernest Flagg, Architect.

the room. The frieze may then be reduced to a width of twenty inches and adorned with a pattern much more elaborate and complex than you would wish the whole of your wall to be, because the small space will not cost so much in the aggregate to adorn richly and also because the primary colors, freely used, and the elaboration of scroll and flower designing would be out of keeping with your furniture and curtains and your home life if these adornments were spread over a larger surface. If then the room is thirteen feet high and the actual mouldings in the re-entrant angle of wall with ceiling occupy a space on the wall of ten inches (which is quite enough) you will have about eight feet of flat wall left between the dado and the frieze; but this will be reduced rather than extended in most cases, by the multiplication of parts in the picture moulding at the top of this flat surface, and by the surbase of the dado. This wall surface then will be treated very differently when, as in the case supposed, there is to be much placing of portable works of art, and when there are none and the room is adorned independently—self-contained as we may say, a room completed by the cabinet-maker and painter without regard to the possibilities or to the requirements of the future display of works of art. Fig. 3 shows how the case is sometimes met when the owner has chosen deliberately to exclude from the room any part of his collection of works of art and to adorn the room for itself. Here the dado is about of the height given above as the lowest convenient, and the cove of the cornice together with the moulded band, the stile or rail of the panels and the like, all forming a kind of entablature above the pilaster, occupy together about as much space measured vertically on the wall as cornice and frieze in the suppositious case given above. We have then the eight-foot space, as we may call it, divided up into vertical panels narrower than their height and separated by pilasters. The larger surfaces, namely those of the flat panels, being filled with a richly patterned textile material. And the reader must note this fact that a pattern in textile material, whether smooth and delicate, or rough and coarse-grained, is much more endurable in surface than when it is painted, even on tile—and assuredly much more than when it is painted on plaster or printed on paper. The woven surface, the little irregularities of thread and mesh, however minute or however bold the weaving may be, help the color design in a most surprising way; so that a piece of Persian silk tight drawn and firm, the threads pulled so close in the loom that the fabric is stiff and seems hard to fold or crease, or, on the other hand, a fabric as loose as our burlaps, affords the best known means of displaying a brilliant pattern covering the whole surface. Japanese gold woven brocades are the most brilliant materials that come readily within the reach of the buyer. It is not, however,

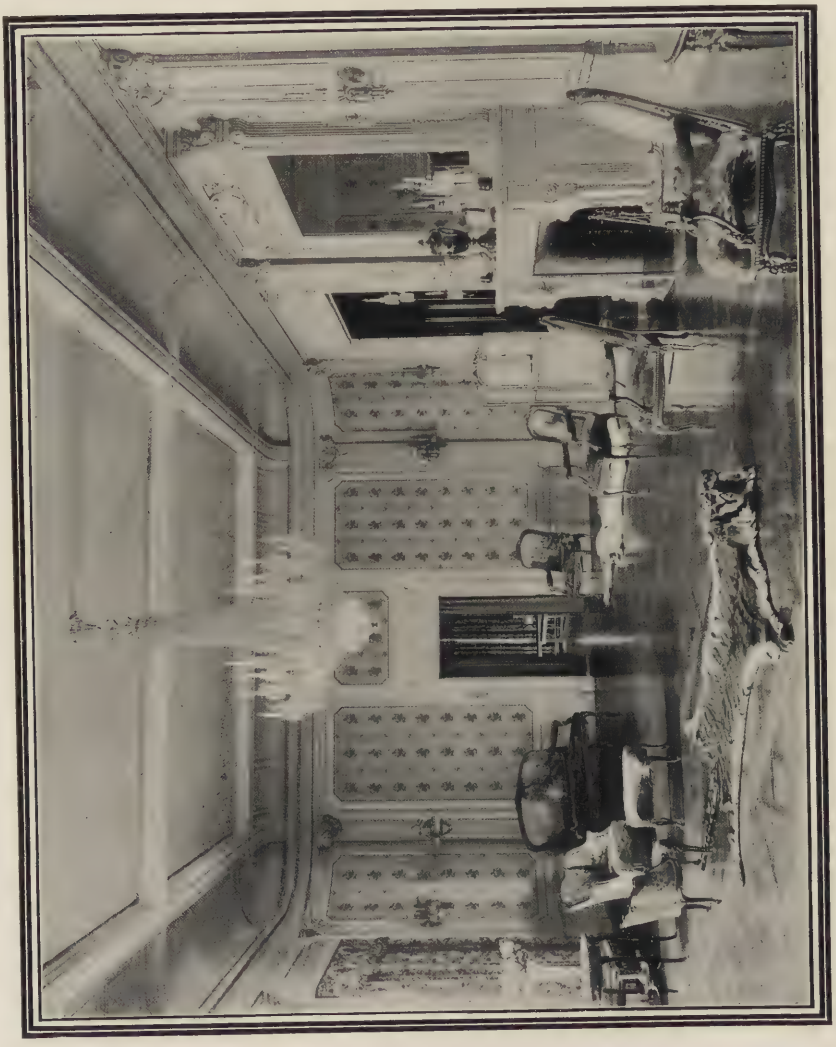


FIG. 3. DRAWING-ROOM IN THE RESIDENCE OF F. G. BOURNE, ESQ.
Ernest Flagg, Architect.
Oakdale, L. I.

inevitable that the pattern should be a woven one. The imitations of tapestry, not modern cheapenings of stately effects, nor yet an unconfessed deception—the cloths which are painted deliberately in patterns suggested only by the tapestry properly so called, are altogether well fitted for such reserved wall surfaces as these. And indeed an inexpensive printed chintz, or, as they began to call it twenty years ago, a cretonne, serves well in such a place where, as in Figs. 1 and 2, the woodwork is of simple character and is either smoothly-worked pine painted in flat colors, or, if of hardwood, with the natural color retained, is still unpretending in its treatment.

Here comes in, however, the question of leather. If there were no demand for anything but sombre effects of color with dull gold, there would be no material better than stamped leather for those who could afford to pay its cost. The peculiarities of its surface, its little irregularities, and the almost complete absence of absolutely plain surfaces, together with the smallness of the pieces in which it is furnished, all tend to give more vivacity to its pattern than even the stretched textile material; only the free hanging tapestry supported by hooks at the top and hung rather loosely, can rival leather in its pleasant roughness of effect. The limitations of leather are, however, closely connected with its charm, and its very considerable cost limits its use.

Fig. 4 shows how the treatment of such a room may be carried farther when there is opportunity to paint directly upon the plastered or panel surface of wall and ceiling. The need of architectural subdivisions—pilaster and entablature—disappears when your surfaces need no longer be covered with silk or leather, because you can command the talent of a mural painter. Now, it does not follow that in the days to come your mural painter must always be a man of the highest contemporary artistic rank. The services of your artist need not command the highest rate of payment allowed the masters of the art—to the very few whose names are cited whenever there is discussion of the first artists of our time. We have already reached that pitch of physical civilization that there are mural paintings to be had of not despicable quality and of agreeable if not impressive character, at prices within the reach of a fairly successful business man. In the room before us an artist of admittedly supreme rank has been at work. The paintings of Blashfield above the doors are but accompaniments to the exquisite composition which fills the ceiling. The taste of another owner or the inception of another painter would give the chief adornment to the walls and relegate the ceiling to a pale and not aggressive accompaniment to the strong work on the vertical surfaces. The great panel before us on the left occupied in this case



FIG. 4. DRAWING-ROOM OF THE HOUSE OF MRS. C. P. HUNTINGTON.
George B. Post, Architect.
Southeast Corner of 5th Avenue and 57th Street, New York City.

merely by a sconce with three branches for candles and a couple of adornments of the fashion of lambrequins to help occupy this broad, plain surface must have been most inviting to the mural painter. It would be the cherished wish of more householders than one, as their pecuniary freedom grew more absolute, to put that problem directly to mural painters of independent spirit and of trained power of design—the problem to adorn aright with figure subjects these great panels imitating in this work the easy daring of the Pompeiian wall painters, without falling into their mechanical monotony. Fig. 5 brings us face to face with a way of solving the problem of mural decoration which will never grow tiresome. Paneling in natural woods with the color and grain of the wood used as the chief decoration of the flat surfaces is not to lose its popularity in our time. But this particular case involves also the treatment of the ceiling with immense girders crossing one another in appearance and receiving apparent support at their ends from pilasters; all of which framework, girders and pilasters alike, is wrought in the dark wood chosen for the fitting of the room. This system brings with it a quasi-assertion of constructional significance, and, as it were, challenges the inquiry into the genuineness of all this. One who has his mind fixed upon the logic of building or indeed one who finds amusement in building and loves the timbers as he loves the stones and bricks, for their own sake, and for the interesting combinations he can make of them, would refuse, I think, to accept architectural forms like these unless they expressed the real construction. Those girders would have to prove their utility as weight carriers and the floor joists must rest upon them; and then the ends of the girders would be seen not to require pilasters to hold them up, for indeed the masonry wall is that which really carries the girders, and if you want a corbel there to furnish a broad flat stone bed for the end of the beam and to diminish by a little its unsupported span, you will put it in as a corbel of visible stone; or you will build the pilaster of stone and call attention to the fact that it is a hard working part of the structure—as you may do by cutting it with long-and-short work at the two sides, stones forming the projection, but also bonded into the wall; and stopping the plaster surface against the edges of those stones. But apart from this refinement, and accepting the pilaster and the girder as mere boxing—as a continuation of the wainscoting with which the room is nearly all covered, it is to be noted that the narrow frieze left above the wainscoting and adorned with reliefs in the plaster is seen to be awaiting its treatment in color; and that the flat panels of the ceiling are also incomplete, probably for want of the same chromatic decoration. Fig. 6, a room in the same house, shows a carrying farther of this treatment in joinery. The arrangement of



FIG. 5. DINING-ROOM IN THE RESIDENCE OF GIFFORD PINCHOT, ESQ.
Heins & La Farge, Architects.
Dupont Circle, Washington, D. C.



FIG. 6. LIBRARY IN THE RESIDENCE OF GIFFORD PINCHOT, ESQ.
Heins & La Farge, Architects.
Dupont Circle, Washington, D. C.

woodwork above the mantel shelf, enclosing a picture treated as a panel, is noticeable as suggesting a way in which rooms may be treated with panelled and moulded and carved elaborations in hard-wood, while with these is combined a somewhat free use of the greater and more splendid arts of decoration. Just such a panelled frame, with its stiles, rails, and mullions, richly worked with conventional carving and fine drawn mouldings may enclose and hold in place an indefinite number of oil paintings of the most elaborate and costly kind; or, again, may do good service by setting-off handsomely paintings of less grandiose claims to our attention, but truly decorative and beautiful in their slighter way. Thus, there is many a landscape painter whose finished picture brings about a dollar a square inch, or from that to. twice the money, whose swiftly painted out-of-door studies are of quite surprising charm—fresh and brilliant in treatment, warm in color, fascinating works of art—which may yet be bought for sums reasonable enough; they will not be large, these inexpensive masterpieces, but it is worth the decorator's while to make a composition of wooden framework which will enclose them aright and bring out all their charm. A well-known room in New York, until recently the museum in which was stored a very great number of important Oriental porcelains, is fitted up with the most unique combination of shelving and panelled background, and has many panels of Japanese lacquer of fine quality encrusted into its wainscoting of dark red wood. The regret that one feels in such cases at the inevitable destruction of fine and absolutely unreplaceable cabinets and coffrets cannot blind us to the value of such work as this for the purpose of filling the large panels of such a room. The furniture-makers of the greatest of all times for furniture, the French eighteenth century, knew this well; and panels of the unmatched lacquer of the Japanese as well as of the bold and splendid Chinese work of the same general character were used for the sides and doors of wardrobes and the ends of chests of drawers as well as, more rarely, for the wooden lining of the room itself. These lacquered panels are named here as of correlative value with the paintings on canvas of our Western artists, and so they are, grade for grade. It is not every old Japanese writing-box that has the work of a great artist on the top of its cover, either inside or out.

Coming now to a system of decoration involving more splendor than those that we have been considering, and a more sumptuous work of art altogether, we may study the very elegant dining-room shown in Fig. 7. Strangely enough, as one would think who was considering only the general run of modern designs—strangely enough this more stately room is also more simply designed, its conception more realistic, its decorative treatment far more in

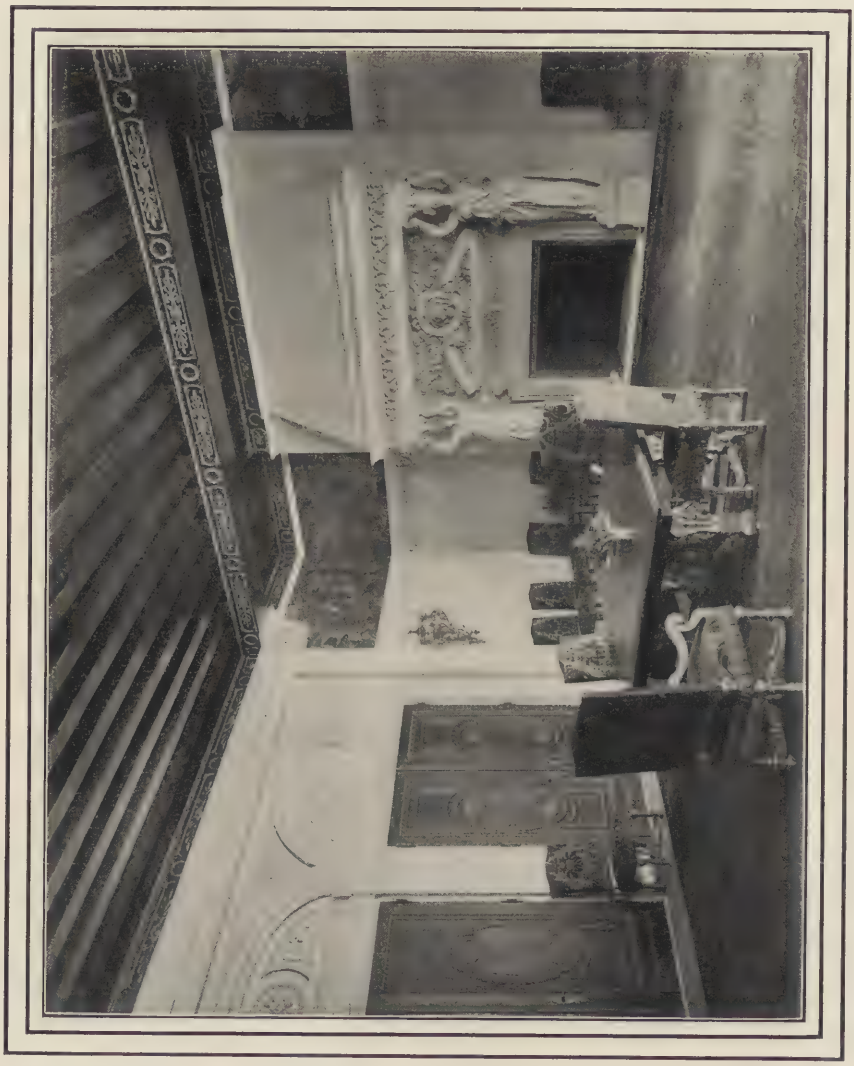


FIG. 7. DINING-ROOM OF THE SCHIEFFELIN RESIDENCE.
No. 5 East 66th Street, New York City. Richard Howland Hunt, Architect.

harmony with the actual building of the house than are most of the designs with which it can be compared. The walls are faced with smooth light grey stone up to a height of about seven feet, above which line there is a high and elaborately carved surbase, which detail is repeated along the front of the chimney breast in the form of a cornice for the projecting hood of the fireplace. In this way the sheathing in pale grey material is carried up to a total height of perhaps nine feet, and above that there is a frieze filled with a band of tapestry of elaborate pictorial design. The double doorway with arched heads and tympanums surrounded by a common outer trim and reaching to the girders of the ceiling is also of grey stone; and so are the elaborately carved corbels which carry the ends of the great girders, and, again, the chimney breast and the hood of the fireplace which also reach the roof. In this way there is not much left of the band of color, and the dado may be looked upon as the true wall surface, the result of such a treatment being to lower the room in apparent proportion; though not, it would seem, to a great—certainly not to a harmful—extent. The fireplace itself is wrought up to a pitch of great elegance with caryatides, freely treated, carrying the hood, and between them a rather too gorgeous capping of the fireplace itself with its fronton and multiplied bands and horizontal layers of deeply worked sculpture. All this is the handiwork of a well-known sculptor, Karl Bitter, whose designs for decorative work made in connection with the same architect who has created this dining-room, are of recognized beauty and have been spoken of with praise here and elsewhere on more than one occasion.

And let it be noted that the stone facing might be equally well of dark and mellow color, and so serve nobly as a background for paintings. A wall is treated so in the famous Burges house, in London; and another and even more brilliant instance is to be found in the same mansion in which is found our Fig. 4. Great effects are possible in such material.

As for the roof, which in this case is merely the underside of the floor above and not a "ceiling" in any proper sense of that word; it is composed of the veritable structure, and altogether the practical work of the builder of house-floors, except that by a pardonable excess of material, the beams are set much closer together than they need be, while they are also more nearly square in section—broader horizontally and less deep vertically—than the strict requirements of strength and stiffness would have dictated. In other words, this is a structural floor treated decoratively; and you have just as good a right to spend a little extra money in making your floor over-solid, when that will increase its artistic charm—as you have to add painting or sculpture to its timbers if treated in the

more absolutely economical way. There are two girders only which span the room and which diminish the bearing or span of the beams which rest upon them. The beams themselves are not decorated; they have no ornamental effect other than that given by their natural contrast of darker and lighter shades in firm stripes; but the girders are elaborately adorned on their vertical sides by applied ornamentation nearly akin to the sculptured white stone of the walls below.

There is, after all, no roof which can be put in above a room, large or small, so sensible as this of the exposed floor timbers. Fortunately, we have examples of this arrangement dating from the best periods of the builder's art since antiquity. We have *plafonds* of timber, the beams showing, and the under sides of the flooring above showing between them, of the fifteenth century (and earlier, if we will accept very simple examples) and of the succeeding centuries, always excepting the brief times of complete abandonment to a new idea. Even when the plaster ceiling, with its adornments especially adapted to the material, had replaced all other treatment for the little house of the town—the country château or schloss or manor-house retained its girders and beams, or even had new ones given it, as alterations were made. So there is no lack of examples; and when there is not an especially-felt desire of producing an effect of great stateliness, such as seems to dictate the arching up of the ceiling into what may pass for vaults, the old-fashioned treatment of the timbers comes back again as the only right, sensible way of dealing with the problem. Fig. 8 shows an interior of which nothing but the furniture is well to be seen, except the very interesting roof. Fig. 9 shows another room in the same house. In this latest case the beams are spaced far more widely than in Fig. 7 or Fig. 8; there has been reference here to the actually needed construction of modern times and of the United States; for indeed the frank recognition of the fact that a floor-joist does not need width horizontally in anything like the proportion that it needs vertical depth, is American, of the early years of the nineteenth century. To take a plank, three by twelve inches in section and set it edgewise as one of a row of beams which carry the flooring had not been attempted in Europe when the American wood-framed house was taking shape. This invention, then, has been recognized in the design now before us, Fig. 9. The surface decoration of the beam in Figs. 8 and 9 is worthy of note.

The reception-room in the house in which is the dining-room, Fig. 7, illustrates very closely the programme laid down in the early paragraphs of this paper in which was described the broad wall space, flat and relieved by a covering pattern between an upper and a lower band, the frieze and the dado. In the case before us, Fig.



FIG. 8. THE LIBRARY OF GEORGIAN COURT.
Residence of George Gould, Esq., Lakewood, N. J. Bruce Price, Architect.



FIG. 9. BILLIARD-ROOM OF GEORGIAN COURT.
Residence of George Gould, Esq., Lakewood, N. J. Bruce Price, Architect.



FIG. 10. RECEPTION ROOM OF THE SCHIEFFELIN RESIDENCE.
Richard Howland Hunt, Architect.
No. 5 East 66th Street, New York City.

10, there is no distinct frieze, but the lower members of the wall cornice—those which might be called the frieze and architrave of what is almost an entablature, replace it and reduce the wall space proper to nearly the proportions imagined above. It is only the dado, much higher than would be desired where there were many pictures to hang and to display, which changes greatly the nature of that ideal programme. The library of the same house has the walls sheathed with books, as they should be; but the city dust has compelled the withdrawing of the books behind the plaits of a drawn curtain. It is better in effect than glass doors unless those are of leaded sash with irregularities of decorative glass, and it is better than they in that there are no vexatious swinging or sliding doors to reckon with. The room is made Jacobean in character by the architectural chimney-piece carried to the top, and the very attractive plaster ceiling. The drawing-rooms of the same house are shown in Fig. 11, and in this we are brought back to very nearly the same scheme which was found to be set forth in Fig. 3, that is to say, the walls are divided into panels higher than their width, which are separated by fluted pilasters. It is a style which does not tire the eye when used, as it is in harmony with the appliances of a fashionable drawing-room. Whether it is absolutely essential that a good dwelling house should have a fashionable drawing-room—whether a series of sitting-rooms arranged and adorned so as to allow of much added adornment in the way of pictures and bas reliefs, dishes and vases, color and form in their greatest refinements, is another question; and if it were a general treatise on interior decoration which we had in hand there would be much to say in this connection.

There is indeed a certain protest which the student of art who may have realistic proclivities is apt to enter in view of the great differentiation maintained between the decorative treatment of different rooms. Such a library as that given in Fig. 12 is evidently a book-room and nothing else, a room for literary work of some kind; and there is no space in it for elegant furniture, for the display of works of art, beyond the two or three busts or bas reliefs which the shelves and doorheads can hold—it has its unadorned charm which it cannot be without. But once let the requirements of the room become less peculiar, and it appears a mere superstition which may prevail at one time or at another time, in Georgian England or in the American cities of our father's time, that rooms must be very different in style, as they are different in their uses. Green and walnut was, we are told, the proper coloration for the dining-room and white and gold for the "parlor," and so on. But the independent designer is not so sure about that, and would prefer in many cases a room invested with only such simple treatment of form as may



FIG. 11. DRAWING-ROOM OF THE SCHIEFFELIN RESIDENCE.
No. 5 East 66th Street, New York City. Richard Howland Hunt, Architect.



FIG. 12. LIBRARY IN THE RESIDENCE OF HENRY W. POOR, ESQ.
Gramercy Park, New York City. McKim, Mead & White, Architects.



FIG. 13. DINING-ROOM IN THE HOUSE OF MRS. C. P. HUNTINGTON.
George B. Post, Architect.
Southeast Corner of 5th Avenue and 57th Street, New York City.



FIG. 14. DETAIL OF THE STATE DINING-ROOM IN THE RESIDENCE OF MRS. C. P. HUNTINGTON.
Southeast Corner of 5th Avenue and 57th Street, New York City. George B. Post, Architect.

best help the coloring and without a very desperate attempt to assert much in advance about the avowed purpose of the room. For instance, there is much to be seen in the room partly illustrated in Fig. 13. On the walls are very splended tapestries of recognized importance in the history of art; the woodwork of the dado and wall cornice is elaborate and the sculpture used with much discretion; the chimney piece is a remarkable design from which the familiar old shelf is almost wholly excluded and which is reduced to a frame of the most elaborate workmanship, a piece of carefully fitted mosaic of Siena marble, the pieces, some carved, and some smooth and flat and highly polished, alternating with one another to produce the effect of a bas relief in parti-colored material; the frame as for a great work of art—a treatment which is, then, justified by the insertion above the fireplace of a mirror and a very remarkable painting by Elihu Vedder. As for the ceiling, it is treated with a deep cove, and this with the obvious purpose of lowering the walls and apparently increasing the size of the room as judged by its ceiling—the room being indeed small for the necessary height "between timbers." This ceiling is indeed adorned by larger pictures, the work of the above named painter, but nothing of this shows in the photograph. In such a room there may be no reasonable opportunity to hang paintings or to set up vases on shelves; the room was intended, it is clear, to be small in proportion to its richness of treatment; it is a private dining-room for a very small company only; but then it might equally well serve as any one of a number of sitting-rooms of different arbitrary names. The decision made to fill its not very ample walls with the most pictorial of all textile fabrics may be wise. There is found in them a sufficient occupation for the mind of the student of art. The figures in the tapestries are, of course, much less prominent in their actual effect than as seen in the photograph, where they appear to have almost the solidity of reliefs—indeed the flatness of tapestry designs is well known; but they suffice; and the master of such a house would be pressed indeed by his collection of portable works of art if some of them had to be placed in this small apartment. It would serve well for the work-room attached to a large library—well for a "Morning Room," well for one suite of parlors of what name soever.

Fig. 14 shows a part of a much larger dining-room in which the walls are kept free for the hanging of important paintings, and the chimney piece, which nearly fills the picture given here, is in dark woodwork encrusted with inlays in slight relief in pearl shell. This mantelpiece, the work of John La Farge, who made it a part of a very elaborate general design not now to be seen in its entirety, is remarkable in this respect, that it adapts itself perfectly to the paint-

ings near it, even the most delicate gradations of color bearing the neighborhood of the reddish brown and pearl without injury by the contrast; while still the chimney piece is a work of extraordinary sumptuosity.

It has seemed best to exclude from this inquiry all consideration of the staircase and entrance hall when they are nothing more than a staircase and entrance hall. Comparison is not feasible between these and the inner and more private rooms of a house, and the extremely trying problem of the decoration of the stair itself introduces a very important element into the design. There is difficulty, moreover, in showing in photographs and without a plan, as without drawings of cross-section, how a large hall and stairway are put together. The more decorative of the recently built halls are also very large—wholly out of scale with the rooms which connect with them; not unreasonably so, not out of scale in the sense of being defective in artistic treatment, because the difference in their conditions and requirements fixes at once a different scale for them; but still hard to compare on consecutive pages with even large rooms of residence and of entertainment. The rooms which we live in, and even those in which we entertain in a stately way are after all planned with reference to the human stature and to the grouping of twos and threes in conversation, or of a single group of twenty; but the large hall of a country house will often be carried up to the roof, with galleries around it connecting with the rooms in different stories; and this feature is introduced even into city houses in the few cases where land has been taken up for the purpose with a noble disregard of its primary cost. The halls, therefore, should receive a special treatment.

Russell Sturgis.

HOW AND WHERE TO LIVE IN PARIS ON $3,000 A YEAR.

Part II.

NO. 29 AVENUE HENRI-MARTIN forms part of a group of four residences belonging to the Vicomtesse de Tredern, the celebrated society singer. These four houses were built in 1898, on a large piece of ground somewhat of the shape of a right-angled triangle, of which the Avenue Henri-Martin forms the hypotenuse and the supporting wall of the Passy Cemetery one of the sides. The architect who drew up the plans, M. Emile Vaudremer, is a member of the Institute, and the building is a good specimen of his skill. M. Vaudremer likes to make use of various materials. He was the first to mingle red brick and stone, and to introduce, here and there, in suitable places, and with due artistic discretion, lines and points of green or red enamel. Rational and ingenious consideration of the nature of building materials also induced him to abandon the old theory that all woodwork should be painted white or brown, and adopt green tints, which are more pleasing to the eye, and harmonize well with façades. Moreover, he is not afraid to break space that is ugly on account of its size, with here a stone mullion, there a talus—which is less shabby-looking than slab supports—or to place in angles, arches supported by pillars springing from corbels, in the Moorish fashion, or to put carved stone headings over dormer windows, in the 15th century style. He can turn to advantage any accident of construction, and corners, which are too often sacrificed in ordinary masonry, he has so deeply studied, that it might be said he creates difficulties for the purpose of finding original solutions for them. But, besides being an original architect, M. Vaudremer is also a rational one, and his apartments are exceedingly comfortable.

The house which I have chosen for a residence, fascinated me by the simple elegance of its façade. This house consists of four buildings; the first, on the Avenue Henri-Martin; the second, between two large courts; the third, at the bottom of the second court; the fourth, to the left of this court, and lighted by a third court. There is only one entrance, and that is the carriage gateway on the Avenue Henri-Martin. A large vestibule leads to the first court. From this court there are two other vestibules, one to the right for the apartments on the right, the other opposite for the apartments of the center and left side, and also leading to the second court. A carriageway leads from the second to the third court.



FACADE OF THE APARTMENT HOUSE AT No. 29 AVENUE HENRI-MARTIN.
M. Emile Vaudremer, Architect



THE FIRST COURT OF THE APARTMENT HOUSE AT No. 29 AVENUE HENRI-MARTIN.

M. Emile Vaudremer, Architect.

The building on the avenue is built over cellars, and consists of a ground floor, five square stories, and a garret story. The building between the two large courts is also built over cellars, and consists of a ground floor, five square stories and two stories in the roof. The building at the bottom of the second court contains only a ground floor, two square stories and one in the roof. On the avenue the façade is entirely in hewn stone with projecting bay windows. On the court, the façade is in hewn stone on the ground floor and in white brick with bands of red brick on the floors above, with keystones in hewn stone. All the balconies of the first floor are in granite, and those of the fifth floor are in stone. The railings are of cast-iron with iron frames.

The end walls are built of mill stone with bricked chimney-stacks. The dividing walls—containing the chimneys—are of brick, fourteen and a half inches thick. The division walls supporting the floors are of iron and brick. The partition walls are made of plaster slabs. The living rooms are parquetted, as also are the reception rooms. The kitchens, offices, and bathrooms are tiled. There are three grand staircases, with an elevator on each. There are also three back staircases, made of iron and wood. The roofs and inserted ceilings are in wood. The sides of the high mansard roofs are covered in slate, and the flat tops with zinc. The building at the end of the second court, and the stable buildings have tiled roofs without a flat top.

The reception rooms are decorated with a false wainscot and painted a light color. The walls of the dwelling-rooms are papered. The windows of all the dwelling and reception rooms, and the bath-rooms are provided with folding iron shutters. The first vestibule leading to the first court, and also the vestibule leading from the first to the second court are lined with thick linoleum, in order to deaden the noise of carriages and prevent shaking. The courts are paved with brown ware blocks.

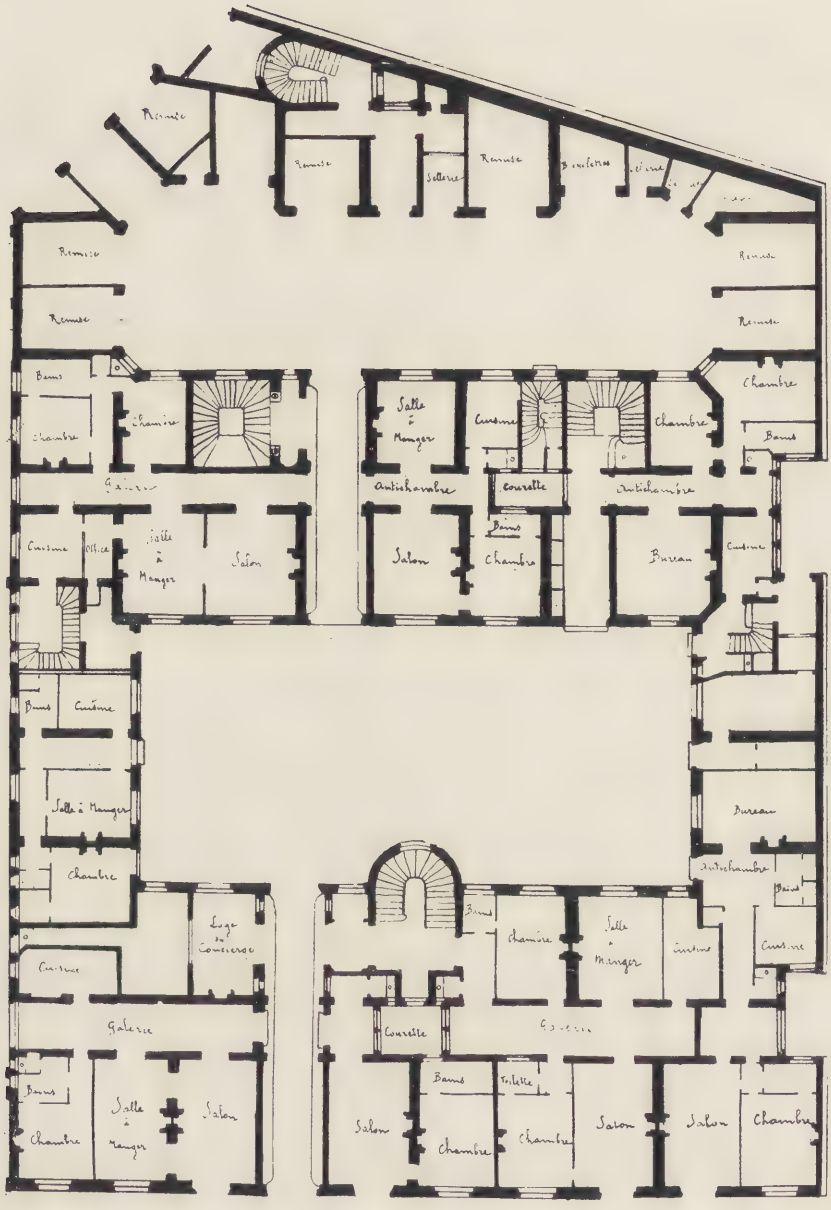
The house is provided with electricity and gas. The halls, staircases, etc., are lighted by electricity until midnight. There is also a steam-heating apparatus with branches warming all the staircases, passages or antechambers, drawing and dining-rooms. Needless to say, there is plenty of water in kitchens, bathrooms, and water-closets.

The building on the Avenue Henri-Martin has four apartments on the ground floor. The tenants of these apartments are entitled to the use of the garden, and each has a private door besides the entrance under the vestibule. There are two very large sets of apartments on each of the six floors on the building. The building between the two courts has three apartments on the ground floor, also three apartments on each of the five floors above. On



THE SECOND COURT OF THE APARTMENT HOUSE AT No. 29 AVENUE HENRI-MARTIN.

M. Emile Vaudremer, Architect.



PLAN OF GROUND FLOOR OF No. 29 AVENUE HENRI-MARTIN.
M. Emile Vaudremer, Architect.



UPPER FLOOR PLAN OF No. 29 AVENUE HENRI-MARTIN.
M. Emile Vaudremer, Architect.

The shaded apartment is the one occupied by the writer.



THE COACH HOUSE AT No. 29 AVENUE HENRI-MARTIN
M. Emile Vaudremer, Architect.



A STAIRWAY OF No. 29 AVENUE HENRI-MARTIN.
M. Emile Vaudremer, Architect.

the sixth floor are three large studios for artists with living rooms. On the seventh floor are the servants' rooms. The ground floor of the building at the end only contains coach-houses, harness-rooms, and a room for storing bicycles. On each of the three stories above there is an apartment suitable for a middle-class family. The fourth building on the left of the second court contains the stables, and over them lodgings for coachmen and hay lofts.

It would be interesting to know what this house brings in. But, though the Vicomtesse de Tredern does not mind being spoken about as a fashionable singer, it appears she does not care for publicity in her quality of landlady. We have, therefore, been unable to obtain any information on this point, but, on the whole, it is easy to estimate, in round figures, what the property produces.

The apartments on the avenue let at one thousand to sixteen hundred dollars. The apartments on the courts let at four hundred dollars at least. The charge for the stables is a hundred dollars for each horse, and for the coach-houses, a hundred dollars for each carriage—the lodging of the coachman is extra. Year in, year out, the total rents of the house must bring in $24,000. I have taken into consideration the high price of land in this district. I have also knocked off the expenses for maintenance, warming, lighting, etc. I have also deducted taxes, water, etc., and I have come to the conclusion that the construction of this property was a good investment, and that it brings in at least five per cent., which is very good in these days, for, in France, money does not pay more than three per cent. at present.

And now allow me to guide you to the entrance of my own private apartment. After having passed through the first vestibule, I cross the first court, then I enter the second vestibule; to my left a glass door opens on the staircase which leads to my apartment. The staircase is of plate-iron, covered with white varnished wood, and carpeted. The banisters are of wrought-iron, as also are the doors of the elevator. The walls, which are painted white, are scrupulously clean, with none of those useless mouldings or sculptured ornaments which are nothing but nests for dust. The steps are so easy that, though I live on the fourth floor, I walk up to my rooms without fatigue. Nevertheless, I generally prefer to take the elevator. Here I am, on the landing of the fourth floor. Like all the landings above and below it is well lighted by a bay window, glazed with what is called "cathedral glass," which opens on the second floor. On each floor there are two apartments; one to the left of, and the other opposite the elevator. I live in the one opposite. I press the button of an electric bell, my servant opens the door, and I enter.

Fernand Mazade.

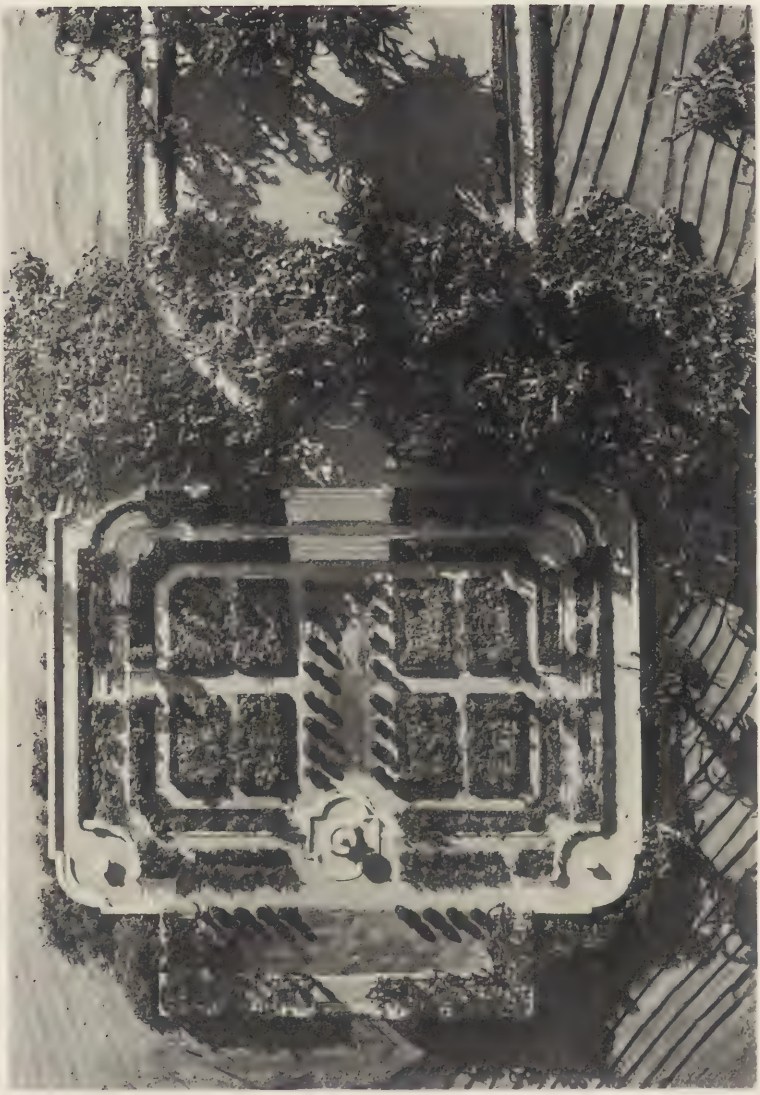
THE GARDEN OF "WELD."

WHILE it is only of recent years that New Yorkers have taken very seriously to life in the country, the well-to-do residents of Boston and its vicinity have long been used to passing a comparatively large portion of their time on their country places, and spending trouble and money in making the estates all that country estates should be. It is not a matter of accident consequently that a considerable proportion of the most elaborate formal gardens, which have been laid out by American architects have been laid out on country places situated not very far from Boston.

The Garden of "Weld," which is herewith illustrated, is part of the estate of Mr. Larz Anderson in Brookline, and has been planned by Mr. Charles A. Platt, who laid out the well-known garden of Faulkner Farm also in Brookline, and who has been peculiarly successful in reproducing under American conditions the high style, the elaborate design and peculiar fragrance of the old Italian gardens. The estate of "Weld" is situated on the top of a high hill, the plateau of which is pretty well covered by the house, the grounds immediately surrounding it and the garden. From the house and garden the land, which falls away sharply, is well wooded, and the garden consequently is provided with the shelter and background offered by fine trees. The reproduction of the model for the preliminary study shows the lie of the land, and the situation and dimensions of the garden, but the reader must be warned that the design has been altered in many of its details since this preliminary study was made.

The house, which is not shown in the model, is situated to the right, just beyond the line at which the picture ends. Between the house and the garden is in the first place a bowling green, the terminal feature of which is an exedra, while back of the exedra is a grove of trees which is to shut off the bowling green and the house from the garden. The walks leading from the house to the garden have not been laid out as shown in the model. There are two walks on the boundary of the bowling green, and leading through the grove to the two gazebos at the upper corners of the garden. There are also two other walks leading through the grove, and coming out on the garden, about midway between the gazebos on one side and the line of the mall on the other.

The gazebos, mentioned above, are not shown in the model, but are situated in the two corners of the garden nearer the house. They are illustrated on pages 444 and 445. As one enters the garden by way of the inner covered alleys through the grove one



THE MODEL OF THE PRELIMINARY STUDY OF THE GARDEN OF "WELD."
Estate of Larz Anderson, Esq., at Brookline, Mass. Charles A. Platt, Architect.

sees the garden almost on the line of the illustration on page 441. The cross view of the garden at the end near the house is figured on page 443. Down the center of the garden is the mall shown on page 439, which leads to the very beautiful old fountain illustrated on page 440, while beyond the fountain is the pergola, very much as it is in the reproduction of the model. One of the most interesting characteristics of the garden is the differences of level, of which there are three. The highest level is that of the terrace walks at the two sides, which is the same as the level of the gazebos. Then there is a lower terrace walk, paved in brick, of which a glimpse may be obtained in the illustration on page 449, and which is on the same level with the fountain and the pergola. Finally there is the lowest level, that of the mall and the flower beds. The layout of the garden is just about a square, but the mall down the center line emphazises its length. The different levels, the wealth of foliage in the background, and the many attractive features of the layout make the garden one of the most interesting which has been designed in this country.





VIEW DIAGONALLY ACROSS THE GARDEN OF "WELD."

Estate of Larz Anderson, Esq., Brookline, Mass. Chas. A. Platt, Architect.

"AMERICAN GARDENS."

THE art of gardening is perhaps more strongly indicative of the artistic culture of a nation than any one of the allied arts. The reason is twofold: First, it requires a superabundance of wealth and leisure, and is therefore the last art to develop; and, second, because it is the last art to develop, it reflects the stage of development to which the arts as a whole have arisen.

Garden art in this country has fairly passed its embryonic stage, and is engrossing the serious services of a special class of artists. Both the patrons and artists of this craft are vigorous in their enthusiasm, and the multiplications of gardens, magnificent and modest, are in number as the leaves of Vallambrosa.

To what extent are these rapidly multiplying gardens indicative of a native art, and to what extent do they offer a true background to the life of their owners?

The artistic quality or originality of the artists of a given period is a fairly accurate reflection of the artistic culture of the laymen of the same period; the influence of one upon the other is reciprocal. Where a Phidias appears, there also we find a Pericles. Artists or experts are but the technical medium through which the general culture of a nation finds its various passages of expression. Hence in the customs and habits of the wealthy and leisure class will be found the seed of inspiration which is to blossom under the guidance of the artist.

An art which has any pretentions to purity, to vitality, and above all, to homogeneity, must have several generations of a wealthy and leisure class upon which to build. If it has not this primary requisite, it may be accurate in detail and in conception of design; but it will not be pure in the sense of being indigenous; or vital in the sense of representing a spontaneous expression of æsthetic appreciation; or homogeneous, in the sense of being a background or an underlying and accurate expression of the habits, character and inwardness of the people themselves.

Have we this primary requisite? The number of artists of this country who have an international reputation, and who at the same time produce work which is native in character, could be counted upon the fingers of one hand; and similarly, the number of wealthy laymen who have inherited a culture deeply tinged with the past, could probably be counted upon the remaining fingers. The wealth of our country considerably exceeds its culture. This is obviously unavoidable on account of the youthful stage of its evolution. Wealth may be acquired in a few days, but a culture which is

inborn, productive and delicate of taste, is the outcome of a well-seasoned inheritance. It is doubtful if we have this preliminary requisite, except occasionally and in its potentiality.

The towering buildings of Manhattan are certainly national in character, but savor more of an agility in the meeting and overcoming of local difficulties than of an artistic spirit, and the recent epidemic of public libraries is more apt to cheapen the value of learning, than to inspire any national tendency along architectural lines.

The same general criticism may be applied to the almost phenomenal increase in the building of fine gardens. They represent little else than the wealth of one class, and the determination of another to naturalize in this country the best models offered by the gardens of Europe. They are not indicative of native art, and represent but an artificial background to the nation as a whole. This general lack of conformity between our gardens and their representative class is finely contrasted with the perfect harmony which exists between the life and character of the Italian and his villa, the Englishman and his family estate or the Japanese and his quaint but beautiful, and almost sacred garden-world. To be aerially transported and suddenly dropped, like the son of Daedalus, into either an Italian, English or Japanese garden, would leave no doubt as to the national character of the garden. But should our imaginary aeronaut be similarly dropped into an American garden, it would require a considerable archæological knowledge to unravel the mystery of his whereabouts. Here he would find the English bowling-green, the Italian pergola, with its wealth of Japanese creepers, a multitude of antique vases, time-scarred fountains contrasting somewhat sharply with the virgin blush of native stone; well-heads, profuse with well-watered plants, archaic sun-dials and plants freshly imported from Belgium.

It should be added, however, that these incongruities, if such they be, cannot be charged to the architect. All art in a new country that lacks a vigorous native art of its own, must be first of all educational; and this is particularly true of an art like garden design, which is elaborate and decorative, yet at the same time domestic. It cannot afford to be experimental and original until a wholesome tradition is firmly established. Moreover, since its purpose is to introduce into this country reproductions or adaptations of the best European models, of whatever origin, it must be judged, not by the archæological, but by the artistic congruity of the result.

Garden art is eminently a domestic art. The garden originated in the love of country life as distinguished from city life, and it is only under the warmth, as it were, of a devoted attachment to such a life that the art of gardening will ever bloom in any vital sense.



THE MALL OF THE GARDEN OF "WELD."

Estate of Larz Anderson, Esq., Brookline, Mass. Chas. A. Platt, Architect.



THE FOUNTAIN OF THE GARDEN OF "WELD."

Estate of Larz Anderson, Esq., Brookline, Mass.

Chas. A. Platt, Architect.



LONGITUDINAL VIEW OF THE GARDEN OF "WELD," PARALLEL TO THE MALL.

Estate of Larz Anderson, Esq., Brookline, Mass. Chas. A. Platt, Architect.

City life, or occasional visitations to fashionable country seats, of a class primarily devoted to the pleasures of city life, will never create a thoroughly characteristic art. The garden cannot be separated from the country, and the pleasures, mental and physical, which are peculiar to a country life. Hence, before any nation can possess a truly representative art in gardening, it must first evolve a class which is truly devoted to, and thoroughly representative of the refinements and culture peculiar to rural life.

Have we a class which is distinctly representative of such a life? I think we can safely state that we have no such class, as yet, although there is to-day a tendency in that direction, particularly among the residents of Boston and its vicinity. Our country life such as it is, consists of the farming population, the suburban class and a fashionable coterie of pleasure seekers, who have their magnificent country seats.

Of the suburban class, the most that can be said is that they are undoubtedly a worthy class with the best of intentions, but who are still in an intermediate state where souls are prepared by expiatory suffering for the paradise of country life. It is, however, to the wealthy and leisure class that we must look for the eventual development of the representative country-loving class. The majority of this class have, undoubtedly, an attachment for country life, and in many cases have beautiful country establishments. But are they homes? Can that be a home which is visited for a period of three weeks, more or less; according as the season, or the trend of fashion dictates? Establishments of this nature are little more than fashionable inns, and have no actual local significance. The interests of the owners are not centered primarily in the pleasures or intellectual pastimes peculiar to such an establishment. Yet these gentlemen are undoubtedly becoming more and more interested in country life for its own sake than they were, and their children are in many instances beginning to spend perhaps the larger part of their time in the country. They can never become, like the English aristocracy and landed gentry, a class primarily dependent on the soil, both for income and amusement. Their houses will keep the character of villas for occasional residence, and will never be transformed into the dwellings of people who are permanently settled on the land; but of course, this is only a definition, not necessarily a disadvantage. Some of the most wholesome examples of country life and some of the most charming examples of garden art, are associated with the villa.

The formal garden as a distinct style has now become so generally accepted as the ideal type of garden, that a few remarks concerning the chief problems and dominant characteristics thereof may not here be out of place.



VIEW ACROSS THE UPPER END OF THE GARDEN OF "WELD."
Estate of Larz Anderson, Esq., Brookline, Mass. Chas. A. Platt, Architect.



CROSS VIEW FROM A GAZEBOS IN THE UPPER END OF THE GARDEN OF "WELD."

Estate of Larz Anderson, Esq., Brookline, Mass. Chas. A. Platt, Architect.



VIEW FROM WITHOUT OF A GAZEBOS AT AN UPPER CORNER OF THE GARDEN OF "WELD."

Estate of Larz Anderson, Brokline, Mass. Chas. A. Platt, Architect.

We find the term formal garden frequently mis-applied in connection with detached pieces of formal work in immediate connection, more or less, with the house, i. e., flower beds, formal entrances and so on; but such an application of the term is obviously erroneous. An examination of the numerous publications which are devoted to this subject in conjunction with rural architecture, will show that the majority of "formal gardens" are merely formal features, loosely connected with each other and the house, and occupying but a comparatively small part of the improved portion of the estate.

The three most important elements or problems involved in the designing of a formal garden consist in the proper disposition of the planting scheme, the location and quantity of the architectural features, and ultimately, the ideal area which is to be occupied by the entire garden.

The relation between the planting and the architecture is so closely interdependent that they are best considered in conjunction. The relative importance of the two is practically co-ordinate. It is impossible to conceive of a garden without foliage; on the other hand, as a matter of artistic completeness, the judicious insertion of architectural features into the formal garden is so beneficial that it cannot be considered as ideal without them. Hence, other things being equal, the proper proportion and artistic intermingling of the two may be considered as the ultimate object in the composition. The architecture must be sufficiently subordinated in amount so that it will not discount the mellowing effect of the foliage—for the function of foliage is to enrich the barrenness of the architecture, to soften the angularity of the paths and to draw out the most characteristic elements of the garden as a whole. The function of planting in the formal garden is somewhat paralleled by the interior decorating of the house. With the exception of the minor ornaments, such as sun-dials and seats, the architectural accompaniments of the formal garden should be placed in conjunction with its boundaries. Not only will this bring the more important architectural features in conjunction with the massive and more luxuriant foliage—which should be always placed at the extremity of the garden—but it will aid in the important matter of enriching and animating the boundary, thus accentuating its relation to the various proportions of the design, which, obviously, it determines. A nice discrimination is required in adjusting the accurate proportion of architectural accompaniment to the garden. It is better to err on the side of moderation, which is a negative fault, than to overload the garden with superfluous stonework, which is a fault of positive character. The same guarded and temperate taste that should control the quantity and quality of furniture that is selected



PERGOLA AT THE LOWER END OF THE GARDEN OF "WELD."
Estate of Larz Anderson, Esq., Brookline, Mass. Chas. A. Platt, Architect.

for the house should be exercised in the choice of the architectural furniture of the garden.

In the choice of plants for the formal garden, too much emphasis cannot be laid upon the importance of securing the finer evergreens. The number of evergreens in proportion to the total number of plants should be not less than one-half. The very nature of the formal garden demands that its general effect should be stationary. It is a studied work of art, and its vital details should be permanent in effect. In order to define the principle lines of axes, the main points of intersection and the dominant proportions, evergreens only should be used, and where practicable, such evergreens as are hardy. It is not well to depend too much upon bay-trees and the like, for then the garden will appear forlorn and desolate in the early spring and late fall, which are, in many respects, the most enjoyable seasons. To plan the constituents of a formal garden so that its chief beauty will appear only during a certain portion of the year is undesirable, but is not infrequently practiced for the reason that our great gardens are often intended for use during a few months only.

Apart from the transient beauties consequent upon the changing foliage of the deciduous plants during the seasons of spring and fall, and the flowering of the herbaceous borders and beds during the summer months, the characteristic beauty of the formal garden should be dependent upon the perfection of its design. The formal garden finds an almost perfect correlative in the Grecian temple, the basic beauty of which arises from the perfection of its form and proportions. No doubt the color which was applied to the sculptural work of the Grecian temple added to the richness of its general impression, but its beauty ultimately depended upon the perfection of its form. In the same manner, the beauty of the formal garden is contingent upon its perfection of design, its proportions and the interest arising from its variations of level. Thus the planting system should be arranged in subordination to and as a complement to the design. It should be explanatory of the ground plan, which is the basis of the design. The plants should indicate the varying elevations, and should elevate vertically the main paths and distinguishing divisional alignments, and in every way possible be used as indices to the various important elements of the design. Such an explanatory arrangement of the planting system depends very largely upon the peculiarities of the individual scheme, and yet it may be stated as a general rule, that the plants should increase in height and luxuriance as they approach the boundaries of the garden, and decrease in height and informality as they approach the centre. Thus, the skeleton form of the garden should resemble the general impression of an arena, the central space of which



RAISED SEAT AT THE SIDE OF THE GARDEN OF "WELD."

Estate of Larz Anderson, Esq., Brookline, Mass. Chas. A. Platt, Architect.



PARAPET WALL OF THE BOWLING GREEN OF THE GARDEN OF "WELD."
Estate of Larz Anderson, Esq., Brookline, Mass. Chas. A. Platt, Architect.



SEAT ACROSS THE GREEN FROM THE HOUSE OF "WELD."

Estate of Larz Anderson, Esq., Brookline, Mass.

Chas. A. Platt, Architect.

is left in perfect repose, while from there outward, the height and complications increase as they approach the extremities. (Such an illustration is not to be taken too literally, as it is offered only as suggestive of a general principle). Thus, by standing at almost any point within the garden, a general impression of its size and main divisions, and consequently of the relation of the parts to the whole would be obtained.

The fact that the formal garden should be considered as a consolidated whole, dependent for its beauty upon the perfection of its form—rather than upon its details and the transient charms of its foliage, suggests the necessity of determining its ideal size. Obviously, an indefinite extension of its area would completely destroy the harmony which arises from the visual relation of the parts to the whole. The determination of this point has been generally recognized as of importance, and has been variously estimated as extending from five or six to thirty acres, which latter dimension is given by Lord Bacon in his essay "Of Garden," and which is certainly the extreme, Such a discussion is to a large extent of academic interest, and must in actual practice be determined by the exigencies of each case, and yet there can be no question as to the general superiority of a limited area.

As I have mentioned elsewhere, the sharp distinction which Poe draws between the "minor" poems as opposed to the "epic," is perhaps the most illustrative example which can be used in this connection. "By 'minor poems' I mean, of course, poems of little length." He further states, "I hold that a long poem does not exist," and he then proceeds to explain that the perfection of a poem is contingent upon its power to create and sustain in unbroken continuity a single impression or effect. An epic, on the contrary, we are to view, he says, "merely as a series of minor poems," the effect of which upon the reader is, therefore, "a constant alteration of excitement and depression."

Applying this principle to the designing of a formal garden it may be said that there is no such thing as an extensive formal garden; that is, when the garden is of such a magnitude that the rhythm of the relation of the parts to the whole, and of the whole to its parts cannot be visually impressed upon the observer while standing at any advantageous point, it ceases to be one composition and becomes a series of compositions, which finds its correlative in the epic as distinguished from the minor poem.

Geo. F. Pentecost, Jr.



THE KASKEL & KASKEL BUILDING.

No. 316 Fifth Avenue, New York City. Charles I. Berg, Architect.



THE KNOX BUILDING.

No. 452 Fifth Avenue, New York City. John H. Duncan, Architect.

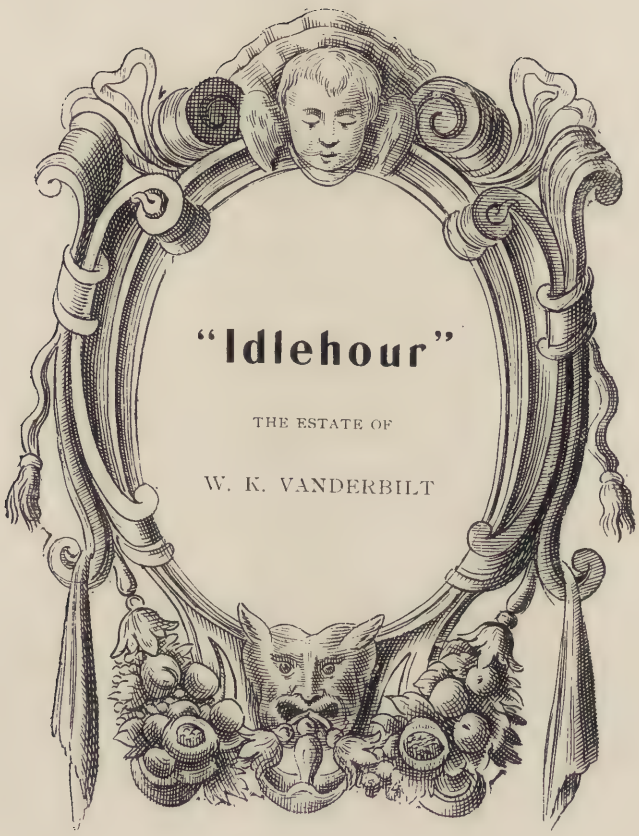

"Idlehour"
THE ESTATE OF
W. K. VANDERBILT



PLATE I. THE LODGE AT "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Morris Hunt, Architect.

"IDLEHOUR."



THE Chinese proverb running to the effect that a truly successful man either builds a house during his lifetime or rears a son, or writes a book, is satisfied usually even as to two of its clauses whenever the American millionaire erects a home for himself. If the book, or its equivalent, is not always forthcoming as well as the house, the deficiency is generally chargeable to a reticence on the part of the owner, which, under existing conditions, is alike excessive whether we regard it as derived from modesty or from hauteur.

It is difficult to deny to the public a legitimate curiosity respecting these private buildings. Indeed, in a sense, are they strictly private? Do they not overtop the individual? The very scale upon which they are produced, the large sums of money spent upon them, the demand they occasion upon the current resources of the arts and crafts invest them with an interest and significance that very properly passes beyond the owner and his immediate personal circle of friends. And, coming closer to the direct concern of this magazine, is it not in the design of these large houses that the American architect finds to-day perhaps the most fortunate opportunity open to him for the exercise of his skill? The big office building or skyscraper is too much involved with utilitarian and other similar considerations to permit a free hand artistically or, even, as one of the profession has stated the case, a free leg to stand on; ecclesiastical work and collegiate work likewise impose very frequently severe financial restrictions; state and municipal building is confounded by politics. In what direction then can the architect look for the amplest play of his art, for the client with the grandiose commission and the plenary dispensation of abundant cash if it is not, in these days as in the days of the high Renaissance, to the millionaire patron about to undertake for himself a home? If an instance is demanded one cannot better illustrate the case than by referring to the Vanderbilt family, who have been extraordinary patrons of the art, building with a princely liberality perhaps unmatched in modern days. It has been suggested even that they have been the most generous patrons the architect has known



PLATE II. THE LARGE STABLE AT "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I.

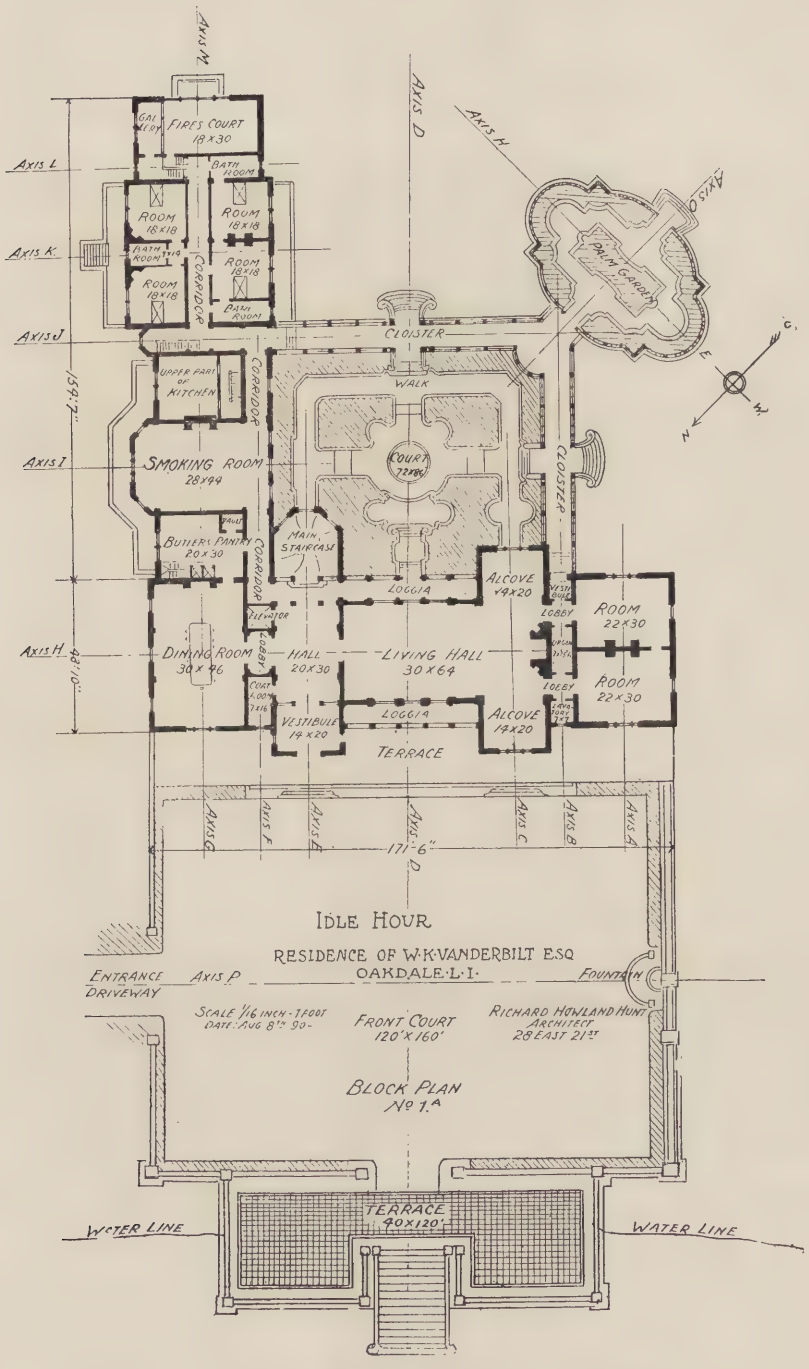


PLATE III. PLAN OF THE RESIDENCE OF "IDLEHOUR."

The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I.

Richard Howland Hunt, Architect.



PLATE IV. THE APPROACH TO "IDLEHOUR" FROM THE MAIN DRIVEWAY.
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

since Louis XIV. of exalted memory. That the comparison may be entertained seriously in respect to a single family is significant of the importance to American architecture of the new class of client that has arisen practically within the lifetime of the present generation.

Readers will recall how many pages of the Architectural Record have been devoted in recent years to the representation of costly city houses and country places erected not only by the Vanderbilt family, but by the Goulds, the Astors, Messrs. Poor, Whitney, Wetmore, Huntington, Benedict, Bourne, Foster, and others—a register of the great opportunities that have been provided for the American architect by the astonishing increase of wealth in this country, and an indication also for the world at large of the new and interesting development of American social life, which as yet has attained to barely more than its beginning. Nothing comparable to it exists elsewhere in the world. The buildings it has produced (and in the future will demand) are very decidedly differenced from the English country house, their nearest contemporary analogue. They differ even more from the American homes that arose after the war and when prosperity returned to the country. Neither are they at all kindred to those old Colonial houses which added the chief charm to our early social life, the remaining examples of which still retain an indestructible atmosphere of delight. The Squire of the old days or rather his American counterpart in the Southern planter and the New England trader has been replaced by the Merchant Prince, and the homes the latter is now creating, especially along the eastern littoral, may best be likened to those which the merchant princes of Medicean days erected in a manner and with a purpose not entirely dissimilar to the manner and purpose of their undreamt of American successors. These buildings are the registers and, let us hope, enduring chronicles of our very latest days, of our rapidly accumulating wealth, of the prodigious rewards of high finance, and the extraordinary degree of luxury that has become compatible with American life.

The building that has occasioned these remarks is the latest example of the big country place. It is situated at Oakdale, Long Island, surrounded by an estate of about one thousand acres and occupies the site of an older house of the same owner which was destroyed by fire a few years ago. The original building was not palatial, and in replacing it there was no intention to produce a grand abode, the plan being limited strictly to a fireproof country place sufficient for the entertainment of house parties of moderate size. The scale, on account of the proprietor's requirements, was necessarily large, but the sumptuous was not a set part of the plan. Indeed, the owner apparently was inspired by something akin to



PLATE V. VIEW OF "IDLEHOUR" FROM THE NORTH
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE VI. THE TERRACE AT "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE VII. LOOKING ACROSS THE TERRACE TOWARDS THE RIVER AT "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE VIII. "IDLEHOUR" FROM THE SOUTHWEST.
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE IX. THE SOUTHERN FAÇADE OF "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE X. "IDLEHOUR" AS IT LOOKS FROM THE SOUTHEAST.
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

the threat of the English nobelman who declared he would spend a hundred thousand pounds on his house to make it plain. The design must be read in the light of this purpose, and also of the assumption that for a dwelling of this character two principal apartments are the chief requirement—a large homelike assembly or living room, and a large dining-room; all other rooms on the first floor being in the nature of retiring rooms, for reading, writing, smoking, billiards, and so forth. The manner in detail in which the architect has solved the problem may be seen by the ground plan printed herewith (Plate III.). The plan, however, does not disclose the fact that the suites for married couples are placed on the second story of the main body of the house, and the bachelor apartments in the wing, the latter being so situated on account of desirable proximity to the billiard room and the squash court. The plan provides logically and admirably for these requirements, and, as will be seen, "works" well in all its parts. The situation of the big living room and the dining-room on the same axis separated by the large entrance hall, and the placing of the secondary or retiring rooms opening onto subsidiary hallways, has all been arranged in a skillful and effective manner.

With the purpose and plan of the house in mind as indicated, the exterior, too, readily explains itself. After the first general view one feels one cannot be wrong in surmising that the necessity of doing something "homelike" on so large a scale has here hampered the architect. The result, let it be said, is not unsuccessful, yet somehow neither the good nor the bad qualities of it are very positive.

From some points of view the building "composes" admirably, the design nowhere is really restless in line (and these are not common virtues), yet there is confusion of a vague kind which finally throws the beholder upon his own resources for explanation —the building going so near to satisfying the demands of its own logic, without at the same time quite convincing the spectator. Perhaps the explanation is to be found in the owner's stipulation for the "homelike" coupled to the architect's rejection of a "homelike" style. Many things are translatable into French, the purest Parisian of the latest mode if you like, but the "homelike," and particularly the homelike on a large scale, is certainly not one of them. How excellent the French of the architect of "Idlehour" may be has been demonstrated in buildings which are idiomatic, polished and delightful, and which we all know and admire, but in the case before us is it not the language quite as much as the linguist that has defaulted? The building and its designer were clearly at odds, and if we might push this verbal absurdity a step further, we would be compelled to admit that of the two the building had the better judg-



PLATE XI. THE CLOISTER CONNECTING THE PALM GARDEN WITH THE MAIN BUILDING.
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

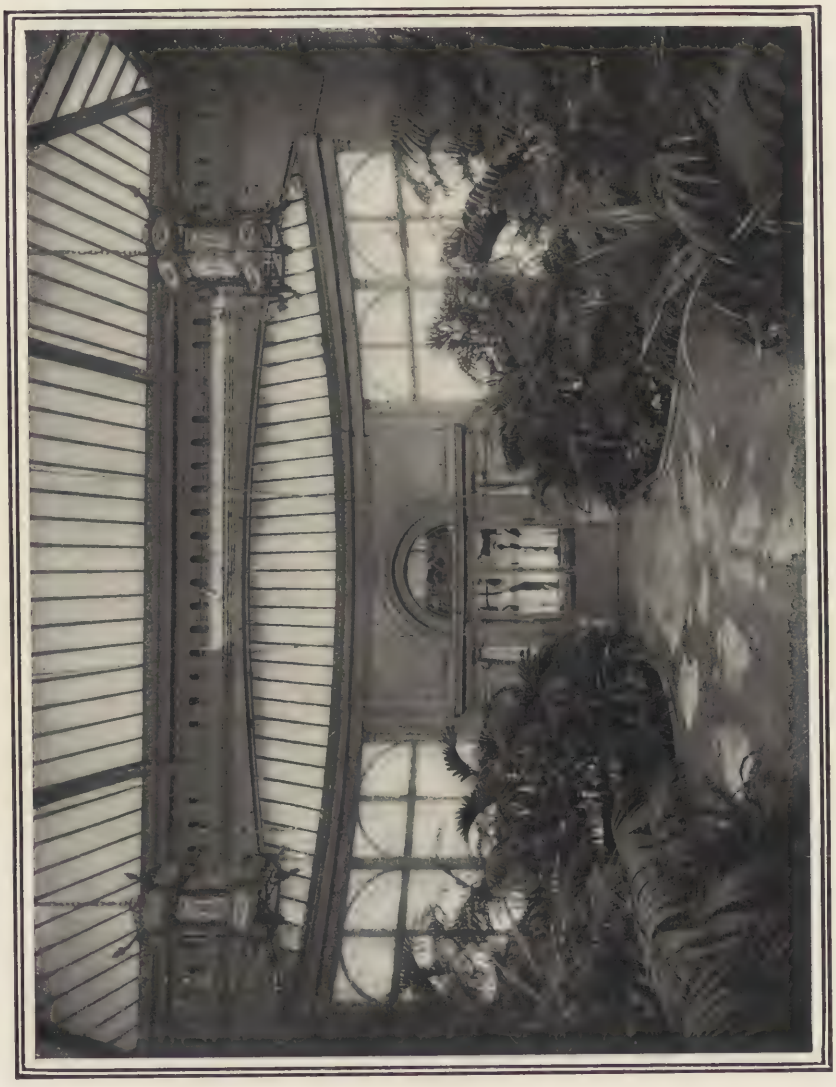


PLATE XII. THE PALM GARDEN AT "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XIII. INTERIOR OF THE CLOISTER AT "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

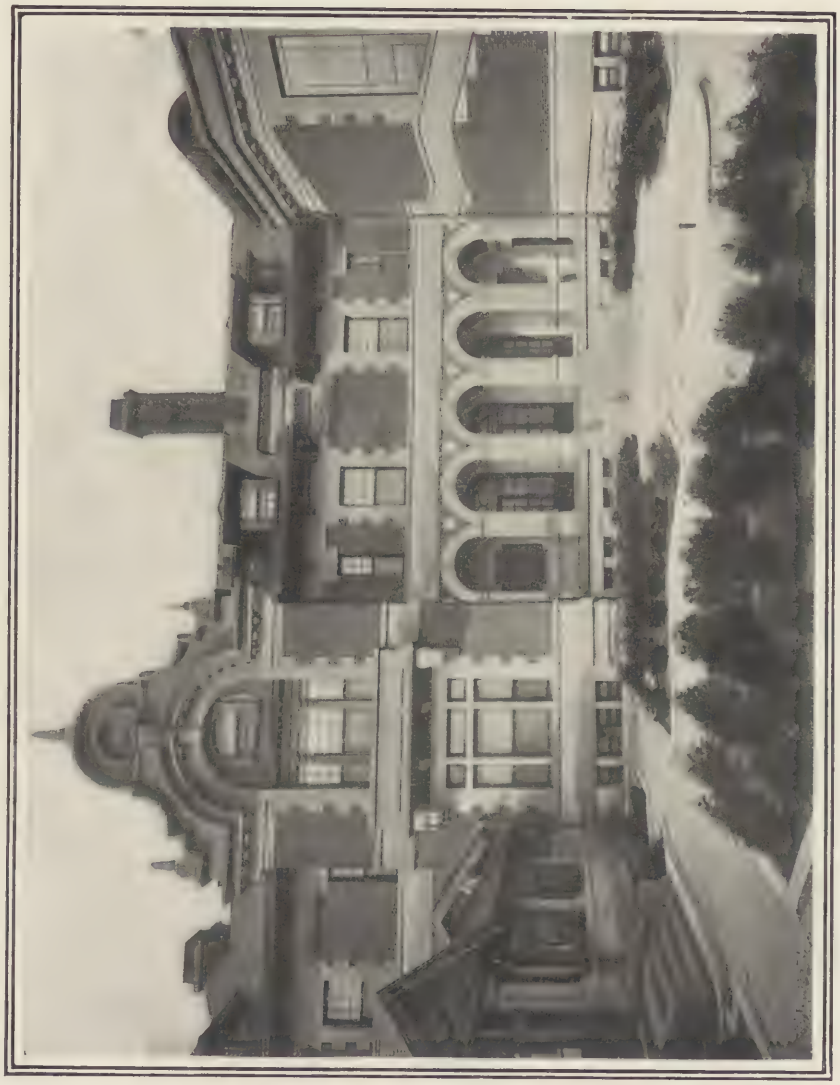


PLATE XIV. THE COURT AT "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

ment. For, the building says "Jacobean" where the architect says "Modern French," and, though the handwriting remains the architect's, the sense of the result is the building's. Superficially it is French, French even by virtue of many admirable and strictly Gallic qualities; nevertheless we cannot be robbed of the idea that the original of the building lay somewhere across the Channel, although not to be found there. The total expression of the building is English, and if the gables or fractables, the arcade of the entrance, the chimnies, the symmetrical diversity of the parts, the color and proportions of the building all suggest the Jacobean manner, the suggestion is admittedly the vaguest hint, but a hint nevertheless which is strong enough to divorce the structure from its expressed style and to throw it back into an adnumbrous classification with English domestic architecture of earlier days.

One is tempted to ask a question such as this that follows with a building such as this before us: Given a definite artistic problem, is there really very much that is fortuitous in the expression of it? And if this question may not be answered offhand, does it not hasten to suggest immediately this further enquiry as a corollary—and therefore does not an architect, even by the very "departures" in his work clearly demonstrate how essentially false are the objections we hear at times to keeping a firm grasp upon the traditions? The Greek temple, the Gothic cathedral are not only expressions of the Greek and the Mediæval mind, but they are universal expressions also, to which perforce men must return again and again whenever they have anything similar to say. And just as the principles of mathematics would be discovered and rediscovered by the human mind if forced repeatedly to like solutions, so in a sense, in a greatly limited and qualified sense, no doubt, may we not assert a universal element in all real architectural work to which designers, even without a conscious effort, will inevitably return, drawn by their problem in proportion to its kinship with the solutions arrived at in the past. In this manner the too great "historical dependence," with which American architects are often accused, may be closer than we think to a lively appreciation of "immediate" facts. The modern and special conditions of a house like "Idlehour" undoubtedly demand their own expression, but the conditions are not all modern or special, and therein lies both the perennial validity of past achievement, and also the justification for reasonable departure from it. Hence, perhaps, in some such manner as this we may arrive at an explanation of how it is that a careful piece of work in a French style by an undoubted master of the French mode turns out to be something which in its "galbe" or essential character is not French. And don't let us overlook the fact that for the architect to have reached this point is an infinitely



PLATE XV. THE VESTIBULE AT "IDLEHOUR."
The Estate of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XVI. THE ENTRANCE HALL AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XVII. DETAIL OF ENTRANCE HALL AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XVIII. THE MAIN STAIRWAY AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XIX. THE STAIRWAY AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XX. THE STAIRWAY AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

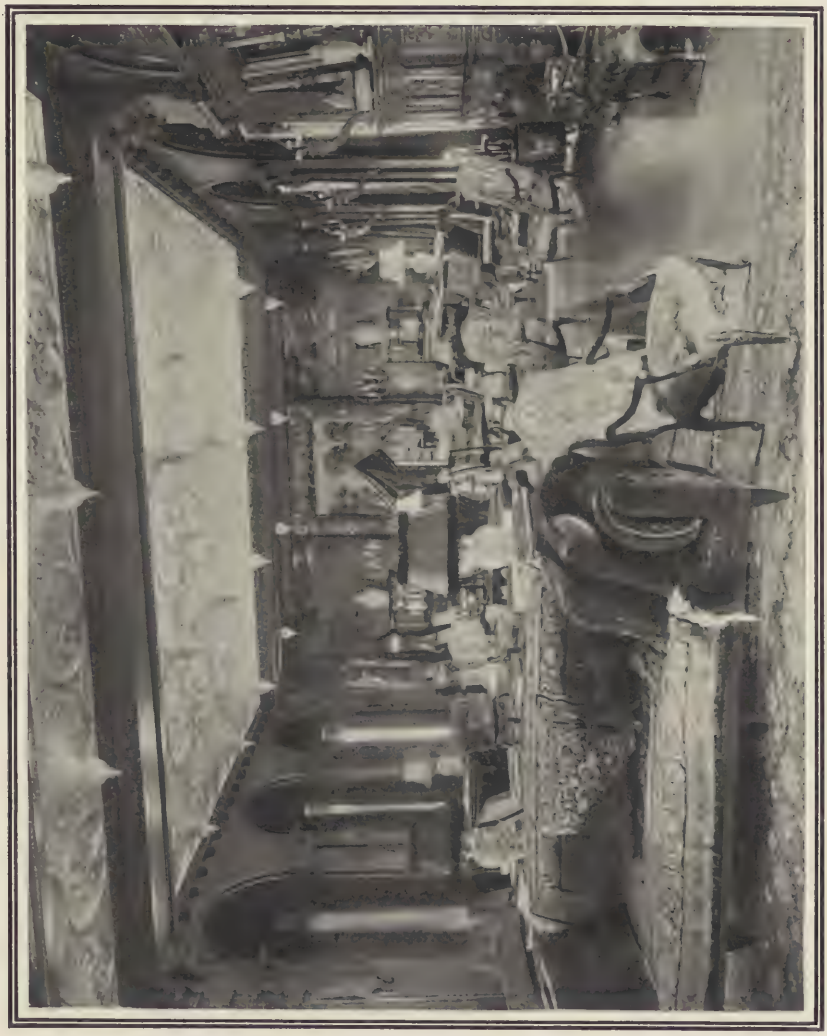


PLATE XXI. THE LIVING HALL AT "IDLEHOUR."

Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XXII. THE LIVING HALL AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

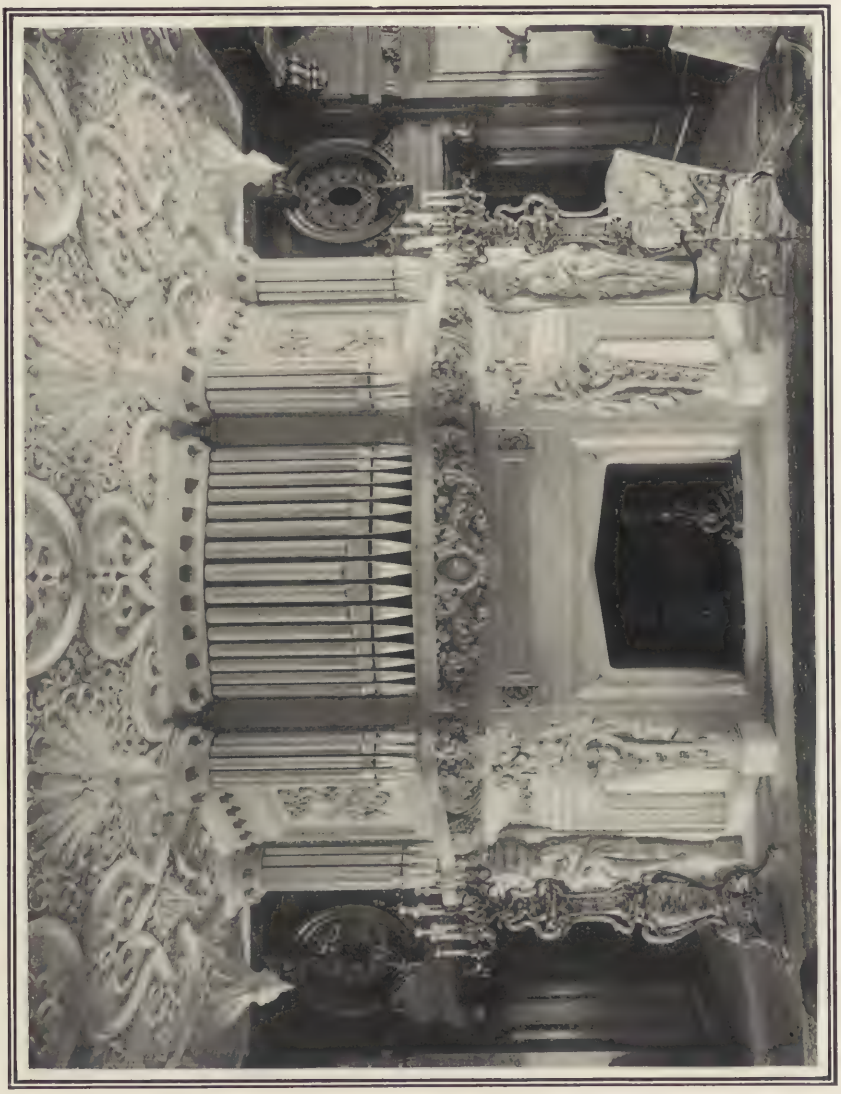


PLATE XXIII. THE FIREPLACE AND ORGAN OF THE LIVING HALL AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XXIV. THE LIBRARY AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XXIV. THE DINING-ROOM AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XXV. THE DINING-ROOM AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XXVI. MANTELPIECE IN THE DINING-ROOM AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. **Richard Howland Hunt, Architect.**

greater achievement than to have "reproduced" the finest structure in the world. It is evidence of the acquisition of a true handwriting, true to the facts, and capable of granting them even an unpremeditated expression. And this is an indication of high architectural capacity.

We cannot pass from a consideration of the exterior of the house without a word regarding the interior court (Plate XIV.), which is not only one of the best things in the design, but also is one of the happiest productions to be found in recent domestic architecture. Here the author's predilection for the French manner serves him admirably, and one has hardly a fault to find with the result.

The real success of the building, however, is furnished by the interiors. These are represented in our pictures as well as "black and white" permits. It must be remembered, however, that no small part of the total effect of these rooms is lost in consequence of the omission of color. Looking at these photographs the reader can scarcely fail to notice how much closer the architect has leaned in his interiors towards English domestic architecture than he ventured to permit himself to do in dealing with the exterior. No doubt here we still have much which, if we must classify, is French, but we have still more that is English, and it is all handled so freely and ably that one cannot help regretting that the architect did not more completely commit himself to the style in which fundamentally he was working. Take, for instance, the big entrance hall. It is an excellent piece of work, simple, dignified and of good proportions. It is constructed of limestone; the woodwork is of oak, a combination, by the way, that makes a very excellent setting for the rich multi-colored tapestries and hangings. The detail up to the arcade is French and modern, but the staircase and its appurtenances are of a much more distant date. The wood carving of the newel posts and balustrade, all very delightful, is frankly Jacobean. And the total result? Is it not picturesque and highly admirable? (see Plates XV., XVI., XVII., XVIII., XIX., XX.).

The best of the interiors, however, is the dining-room (Plates XXIV., XXV.) We say this with hesitation, because we feel how difficult it would be to decide the question if some one were to claim first place for the smoking room (Plates XXVII., XXVIII., XXIX., XXX), with its delightful Gothic screen. Certainly these two apartments are the best of the kind that have been produced in a great many years. We know of nothing better in contemporary American work. They are very "gentlemanly" productions, refined and elegant in character, and rich to a degree, without the slightest trace of ostentation. We are sorry we cannot produce the colors, particularly of the dining-



PLATE XXVII. CORRIDOR LEADING TO THE SMOKING ROOM AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.



PLATE XXVIII. SMOKING ROOM AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

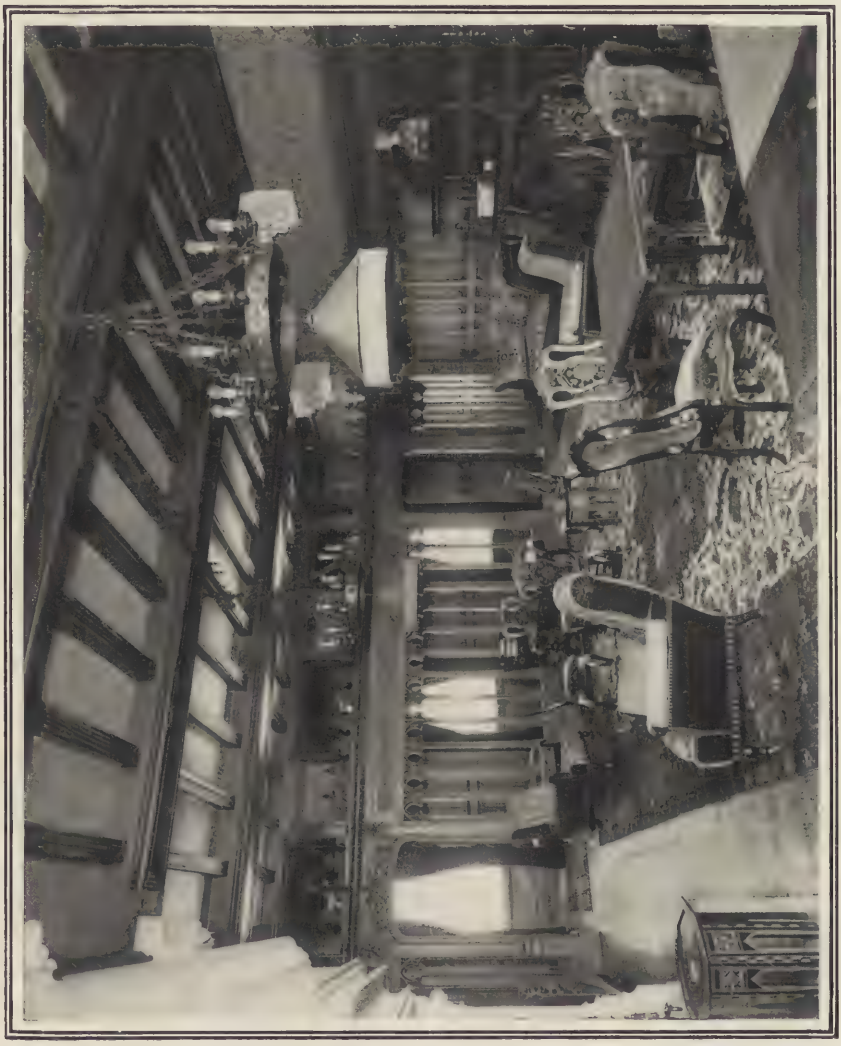


PLATE XXIX. SMOKING ROOM AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

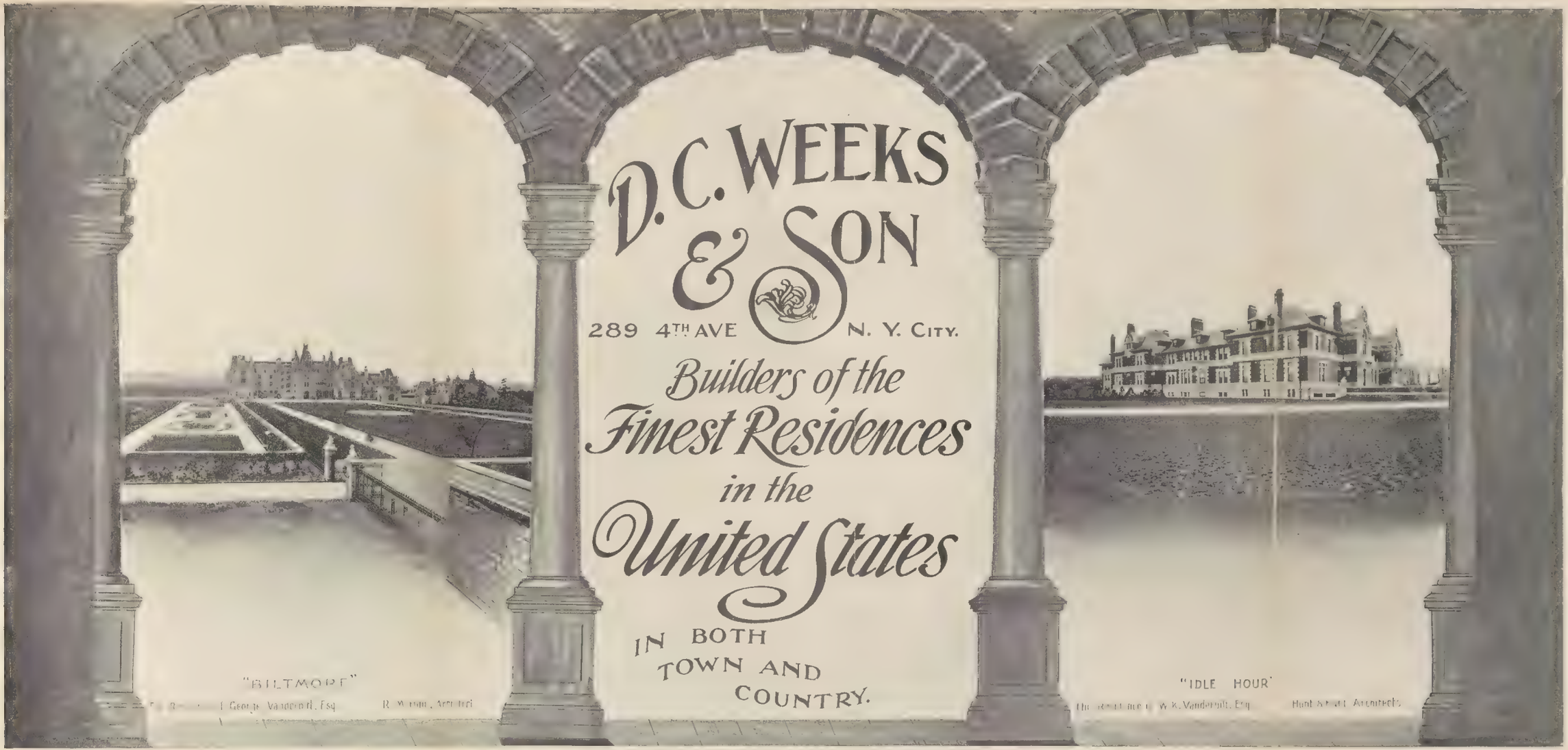


PLATE XXX. MANTELPIECE IN THE SMOKING ROOM AT "IDLEHOUR."
Residence of W. K. Vanderbilt, Esq., at Oakdale, L. I. Richard Howland Hunt, Architect.

room. The prevailing tones of this room are brown and green. The woodwork and ceiling are of oak and the carved frieze by Karl Bitter is of old ivory color. The hangings are green. The stone mantelpiece also is green, with the exception of the figure of Diana by the same sculptor, the stark whiteness of which is much out of key. The simple richness of the room and the admirable care that has been bestowed upon the details deserve very high commendation. There is absolutely nothing out of place in the design.

The success of the smoking-room is in a sense of a higher order. Here we have mediæval forms used for modern purposes with a skill that is extremely rare, and the spirit of the style is retained with almost a native firmness of grasp throughout all its modifications for twentieth century uses. How much better this method of procedure is than to import portions of an antique building as we see so often done and incorporate them into a modern apartment, the details of which cannot possibly be brought into concert with them, partly because the antique article needs an antique setting, and also because modern workmanship bears its own stamp, and may be more easily pieced with older craftsmanship than harmonized with it! The great hall (Plates XXI., XXII., XXIII.), with its elaborate stalactite ceiling and organ fireplace, is the most elaborate apartment in the house, but it lacks the architectural interest that belongs to both the dining-room and the smoking-room. The effect is rich, or, as the phrase is, "stunning," and yet a homelike quality has been retained, but in rooms of this character the upholsterer is perhaps necessarily more in evidence than the architect. The apartment is of magnificent dimensions, and when one thinks of what the modern decorator is frequently allowed to "do" with a room of this character it seems impossible to rate too highly the reserve and discretion of both owner and architect.

Indeed this admirable reserve and discretion is perhaps the dominating virtue of "Idlehour." Here we have the quality of the place and highly excellent as the architecture is, this freedom from ostentation and the earmarks of a "show place" is perhaps something even more admirable than the good architecture. Architecturally "Idlehour" was intended to be a home, and despite the money spent upon it; that is what it is.


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ON THE RELATION OF SCULPTURE TO ARCHITECTURE.

Part I.

ARCHITECTURE, fundamentally, is a matter of pure mechanics. Nature's materials are used according to Nature's laws, to provide protection for social functions which cannot conveniently be performed in the open. It is chiefly a matter of supporting and supported masses. The supporting masses are, in the main, vertical, the supported masses are, in the main, horizontal. The arch is a compromise between the two. These constructive masses determine the form and consequently the proportions of a building. The formal quantities are derived from the constructive quantities.

By proportion primarily we mean the relation between the length, breadth and thickness of an object. Stated abstractly, it is difficult to understand that one relation of pure quantities may be more pleasing than another. There has been endless speculation about the harmony of numbers, but no definite conclusion has resulted from it. Students of æsthetics are at present occupied with this fundamental question, working mainly on experimental lines to discover how the mind responds to specific relations of quantities, but their experiments have had no very satisfactory results. The architect finds in his experience, however, as does every artist, that certain apparently pure relations of quantity are agreeable and others are not. In some way which is not at all understood a dominant harmony may be established among quantitative relations, to which the mind responds at times with a keen feeling of delight. We may call this the architectonic harmony. Architectonic harmony is fundamental and necessary to architectural beauty.

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When once established it may be sufficiently powerful to control all super-added decoration.

The success of an architect rests chiefly on the proportions of his work. He should make his creations attractive by the delicacy and power with which he draws their lines and lays down their masses. There are many buildings which express a marvellous degree of charm by the purity of their proportions alone. A notable example is the little church of San Salvatore al Monte in Florence, which was built by Il Cronaca, the architect of the Palazzo Strozzi. This building, plain as a barn and delicate as a flower, was greatly



FIG. 1. SCÆNA OF THE ROMAN THEATRE AT ORANGE, FRANCE.

admired by the artists of that day, and by no one more than by Michael Angelo, who could well appreciate in others qualities which his own work did not possess. Louis XIV. used to say of the scæna of the Roman theatre at Orange that it was the finest wall in his kingdom. Stripped of the marble garment of columns and cornices with which the Romans decked it, the naked masonry charms us still by the beauty of its proportions. All antique work, from the statue of an athlete to the arch of an aqueduct, has this extreme beauty of proportion. The architectonic harmony dominates the artistic life and character of a building. If decoration is added

which is not in sympathy with it, a discord is created which detracts from artistic unity.

A building may appeal to the sensibilities by its color as well as by its proportions. All nature presents itself to us as color. If one enters a park or garden the content of perception, what one actually sees, is not flowers and trees, it is an infinitely various sphere of color of which the eyes are the center. We differentiate the forms later. To the perception of color also there answers that echo of appreciation which is one of the dearest possessions of the human heart. A building accomplished must enter the sphere of color, and in this way also should be harmonious. The relation of color to architecture is, of course, mainly a matter of material. The many clays, stones and woods make great variety of effect possible.

Without considering now the quality of color, we may say that, if any given material is used on a building, the amount of color will be greater where the light strikes it than where the light does not strike it. A building has more color on a bright day than on a rainy day, on the southern side than on the northern side. Color, moreover, varies continuously during the consecutive moments of a day. All the many ways in which surface is broken by doors and windows, columns and mouldings, cornices, string courses and the rest, vary the intensity of color according to the degree of directness with which their projections and depressions receive the light.

As a building is usually monochromatic we may abstract the element of color and consider only the light which falls upon it. We have then simply light and shade. The portions which receive the light directly are in the light, and those which receive it indirectly are in the shade or shadow. We must distinguish between light and shade, and black and white. The absolute scale of white and black in nature lies between the light of the sun and the darkness of a perfectly closed room. The scale of light and dark possible to art, between the lightest pigment and the darkest pigment, is much narrower. The scale of light and dark possible in architecture is narrower still. The brightest light is limited by the natural color of the material, and there can be no shadows into which some light will not enter. The lights and shades of architecture are all grays, which are warmer or cooler according to the material. The main purpose of relief decorations is to distribute these grays in an interesting way. The perception of solidity comes to the eye in no other manner than by light and shade. The sense of touch may assist us. Old Buonarroti used to handle the Torso Belvidere to feel the delicacies of modelling which he could not see. The eye, however, perceives nothing but the variations in light caused by projection. All the solid decoration of a building, as distinguished from colored decoration, affects and pleases the eye by the arrange-

ment of light and shade which it creates. We must remember always that the light of the day is never stationary. From morning to evening, from day to day, from year's beginning to year's end, light, like life, changes ever.

There are many ways in which the light and shade of a building may be managed interestingly; the distribution of masses does much, a pavillion may thrust an insolent blaze of white marble before you, a Gothic door may open darkly under a lowering arch, a spire may sketch itself in black and white against the sky like an etching, a simple wall may give a broad light or broad shadow according to conditions. The common forms of architecture may be most interesting in their light and shade effects and often are so, although usually by accident and not by premeditation. Light and shade in architecture correspond closely to what the Japanese call Notan in painting.

The conventional architectural details act in the same way. The big-bellied Roman column creates a superb mass of light and shade, and by its repetition measures a wall into splendid rhythm of dark and light spaces. We return to the classic cornice if we wish to crown a wall with fine shadow. Windows and doors may at any time count as extremely dark masses on a façade disturbing the values of delicate modulations.

The most facile way of introducing light and shade into architecture is by carving. What is carving? If, with a hammer and chisel you cut a chip from a block of gray oolite a depression is made, some parts of whose surface are presented to the light and other parts turned away. The portions which receive the light directly are lighter than the general surface of the stone. Those which receive it indirectly are darker. You have introduced light and shade into your work. This is the main purpose of carving. It manipulates the light which falls upon a building in a more or less interesting way. The scale of light and shade possible to carving is limited. The highest light which one may create with the chisel is not much lighter than the general surface of the stone, and one can produce no excavations by carving into which some light will not enter. Carving and modelling, which acts in the same way, simply introduce lighter and darker grays into a material.

If a designer wishes to draw a line upon a building he cuts a moulding. A moulding is a rectilinear incision so designed that a part receives the light and a part is in shadow. It draws a light gray line followed by a dark gray line upon the face of a building. This is the simplest form of architectural sculpture. Every architectural student will recall with what variety mouldings are used to accomplish their simple purpose. Being geometrical they, of course, harmonize with the other geometrical quantities of a build-



FIG. 2. NAVE OF AMIENS CATHEDRAL FROM THE WEST.

ing. In the main, mouldings follow the structural lines which determine the proportions and accentuate the architectonic harmony. In a lintel construction like the Greek, the chords are simple, but when the arch is introduced and carried to its complete development, as in Gothic architecture, the activity of mouldings becomes extreme. The interior of a Gothic cathedral is a vast symphony of mouldings, simple and complex, vertical and horizontal, convex and concave, always geometric and architectonic and doing their work by the introduction of various grays into the gray stone of the church.

If an architect wishes to decorate surfaces by carving, he divides them by mouldings and in the intervals carves conventional patterns. If the procedure is logical from the constructive to the decorative these patterns will be geometric and in accordance with the architectural lines. An entire school of decoration, the Moorish and Saracenic, is based on this kind of design. We have seen that carving by its incisions introduces light and shade into a material, or, which is the same thing, introduces light and dark grays. If you look at Moorish patterns with the eyes half closed the design disappears and nothing is seen but a gray which varies in luminosity with the texture of the pattern. The effect at a distance is the same. A design will produce a light gray when the pattern is open and the incisions shallow, and a dark gray when the pattern is close and the incisions deep. In Celtic and Norwegian carving conventional interlaces are used with the same effect.

Before we go farther we should consider the effect of carving upon the native color of a material. By throwing light upon an object, increasing its luminosity, color is made apparent. By taking away light, luminosity is diminished and color disappears. In any carved surface, at the points which receive the light color is intensified; at the points where light is depressed, color is depressed also. In carving and modelling gray plays into color precisely as in painting. There are jades and lacquers and bronzes which, in their suggestion of gray color are as fine as Corot. The color value of modelling may be intensified by actual painting. This is superbly accomplished in Moorish work where a painted pattern is imposed upon a modelled pattern. The variations of light and shade and the variations in color intermingle charmingly. In carved and modelled decoration accidental effects must be taken into account. The carving in the fine library where I am writing has a very different color from the smooth surfaces of the same wood which surround it. The best care cannot prevent some of the dust in the air from entering the pores of the oak. Dust comes from everywhere and is full of color. After a century or two the unpolished carved surfaces may become extremely rich.

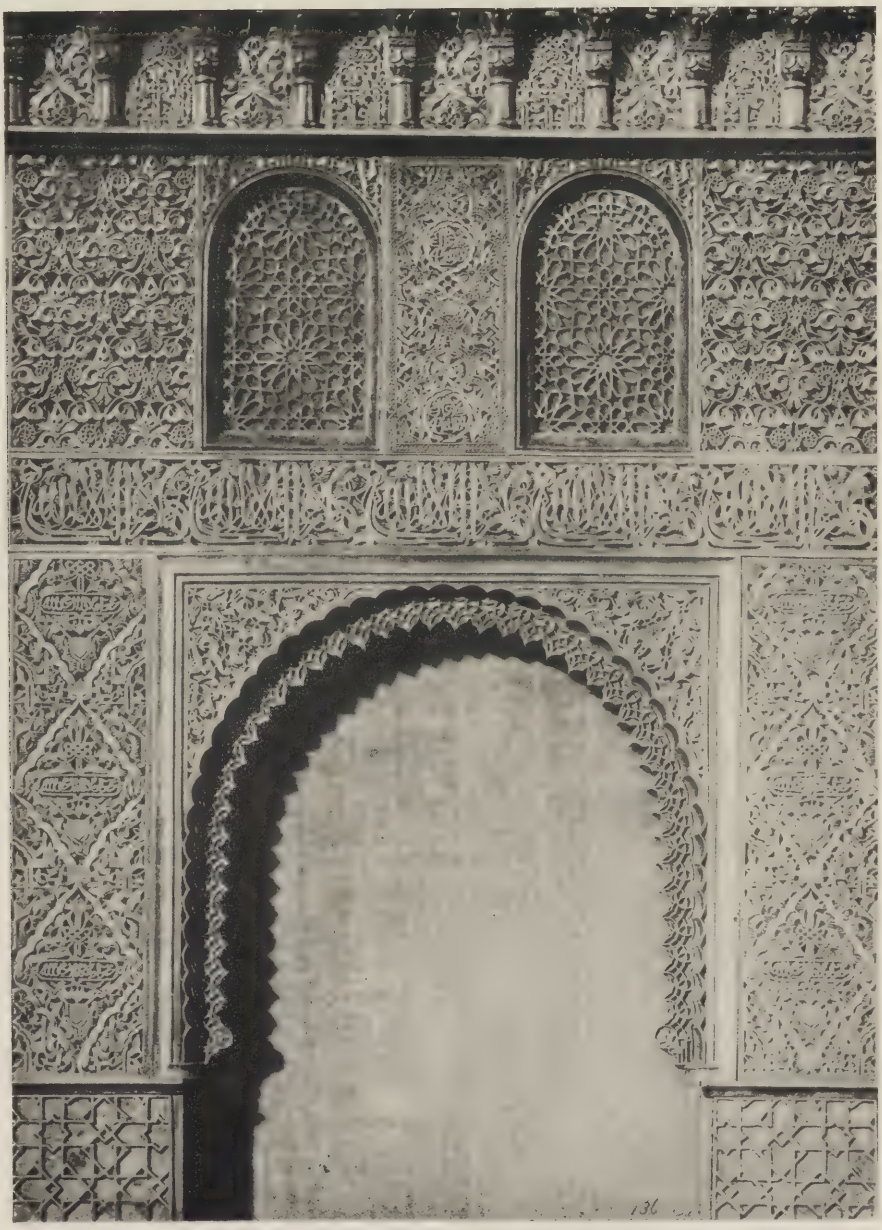


FIG. 3. DETAIL OF MOORISH WALL DECORATION.

The architectural designer having discovered the possibility of producing light and shade by carving or modelling, will not be satisfied with the repetition of purely geometric patterns. He finds the process competent for the representation of nature. He may copy a plant as well as he may repeat a geometrical element. The greater part of architectural decoration is based on the representation of plant forms. If he wishes to make his decoration harmonize with the architectural quantities, however, he must proceed in the same way. He is still manipulating light and shade, he is still introducing grays of various degrees of luminosity and must make them agree with those already established by the architectural elements and the mouldings. In decoration based on natural forms, there is greater opportunity for brilliancy of treatment, for surprises, more accidental effects are possible, more interest, but the amount of such freedom is strictly conditioned by the quality already established on the building.



Fig. 4. Gothic Capital from the Church of St. Nicholas at Blois.

In carving based on natural forms color is developed precisely as before. The points which receive the light directly are more luminous and have more color than those which receive it indirectly. You may intensify the color effect by painting. Time, with its dust and attrition, has its effect.

If plant forms are used in architectural decoration their lines and masses must agree with the architectural lines and masses. Living plants growing on walls are pretty, doubtless, and a flower copied from nature in stone may be pleasing, but in each case the forms separate themselves too sharply from the purely quantitative harmonies already established. In a well considered architectural ensemble, construction dominates proportion, and construction and proportion should dominate decoration. Decoration must yield to the forces which rightfully control it. It does this by a process of simplification. The unessential and individual peculiarities are eliminated and only the main lines and masses are used. The plant is thus reduced to a type, and this type may be made more or less simple according to the use which is to be made of it.



Fig 5. Corinthian Capital from the Tholos at Epidaurus.

The plant form is conventionalized. These conventionalized patterns in their arrangement also must accord with the regularity and order established in the structural forms. If in any way the transition from the purely architectonic and quantitative to the picturesque and decorative is felt to be too abrupt the unity of the entire work will be affected.

The use of natural forms in decoration resembles closely the introduction of voice parts into music. Singing is the expression of emotion and passion, not in the natural tones of the voice, but with such modulation and accent as will bring it into agreement with the instrumentation of the orchestra. Precisely in the same way natural forms are adapted and transformed in decoration to harmonize with purely architectonic features.



FIG. 6. FRAGMENT OF AN IONIC CAPITAL NOW IN THE BRITISH MUSEUM FROM THE TEMPLE OF DIANA AT EPHESUS.



FIG. 7. DETAIL FROM THE CHURCH OF S. GIOBBE IN VENICE.



FIG. 8. ONE OF THE DOORS OF THE FAÇADE OF MILAN CATHEDRAL.

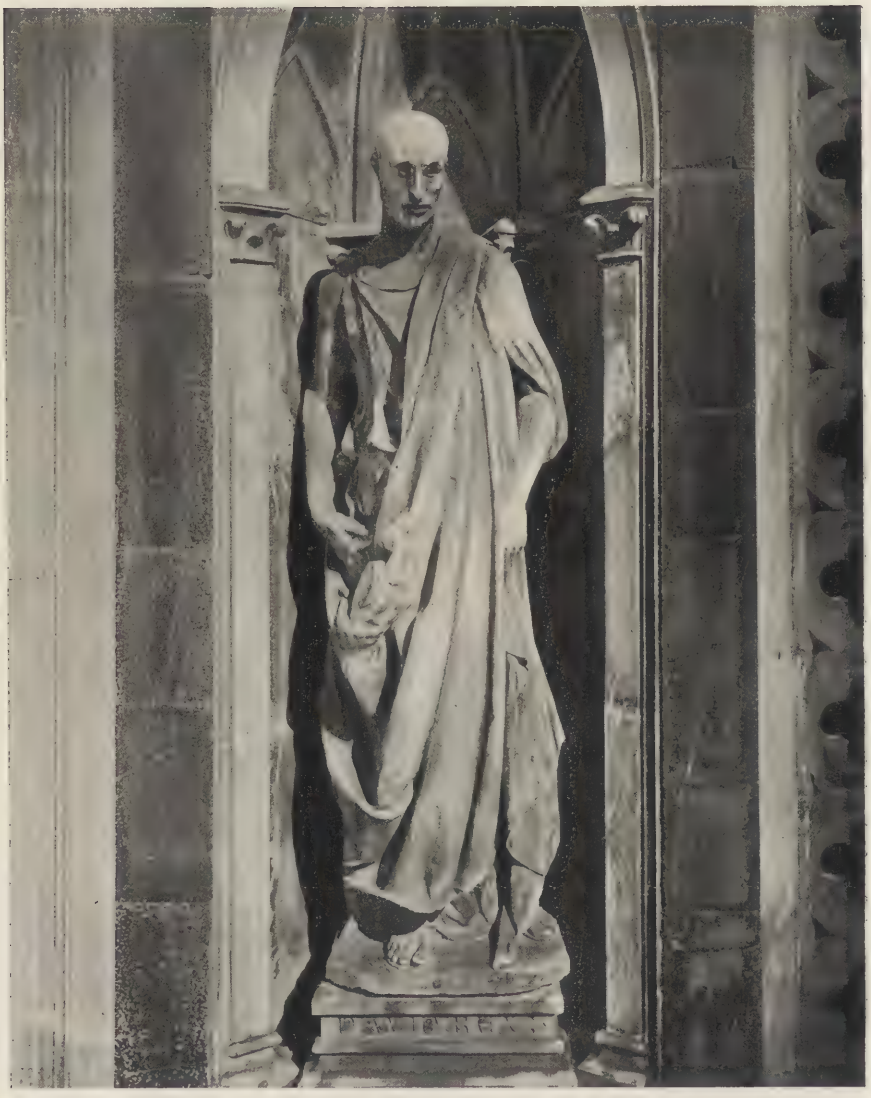


FIG. 9. STATUE CALLED THE ZUCCONE ON THE CAMPANILE AT FLORENCE.
Sculptor, Donatello.

The decorative carver makes some interesting discoveries. He finds that a few forms answer every purpose. So far as line and mass are concerned, one plant is much like another. The lotus and papyrus do nearly all the decoration of Egypt. The acanthus and honeysuckle are the right and left hand of the Greek and Roman decorator. The flora of Romanesque and Gothic architecture is extremely simple. The Renaissance goes on twisting and turning the Greek acanthus forever. What does it matter? We are not concerned with botany, but with the decoration of buildings. Too much variety will destroy the simplicity of our architectural music.



FIG. 10. THE ZUCCONE WITH ITS COMPANIONS ON THE CAMPANILE AT FLORENCE.

The designer also observes that, according to Ruskin's law, decoration is most suitably placed at the points of rest. The column is too busy to bear much ornament. The architrave and arch are too busy also. There are points where the tension is not so great. The capitals are at rest and the spandrels are at rest, there are spaces where friezes and panels may be used to advantage.

Permitted to imitate nature, the sculptor will not stop until he has reached the chief of nature's productions, man himself. And once you touch the human body in any form of Fine Art all the stops are pulled out. Every form of human emotion, every phase of human passion, all human history are at your disposal. During

the great artistic periods the people at large have been illiterate. The instructed classes have appealed to the uninstructed by the aid of sculpture and painting. The temples of Egypt are wreathed with the records of her people. The Parthenon is a golden book, spacious as the Iliad, dramatic as Aeschylus, evanescent as Aristophanes. The columns and arches of Rome tremble under the tread of her troops. Throughout the Middle Ages the eyes of the people peer through the darkness of their ignorance to the walls of their churches, where in picture and statue and bas relief all that they know of the past and the future is told them. The decoration of the Gothic churches was the Bible of the people, the Bible that Shakespeare knew. And all this carven story is sung in unison with the architectonic harmonies of the splendid buildings on which it is placed.

In the treatment of figure sculpture in connection with architecture the same principles prevail as in the simpler forms of decoration. The orchestration of the architecture must be respected. If figures appear in solo or in group, or dance in chorus in a bas relief they must behave with such decorum as the entire monument may require and introduce no discord into its harmonies. The measure is given by column and arch and cornice. The key is set by moulding and mullion and archivolt. These things are not for to-day, they are for the morrow, and the morrow is long. The great artists of the Greek and the Gothic temples have caught the key and have felt the measure; their sculpture and their architecture know but one harmony.

Figure sculpture is as much a matter of light and shade as any other form of carving. No perception of mass is possible to the eye in any other way. It is concerned with nothing but the amount and quality of the light which enters it. Of course, there is much delight in close contact with fine sculpture; the friezes of the Palazzo d'Urbino reveal their secrets only to the immediate eye; one must taste through a glass the drop of delight which lurks in a Greek gem; but architectural sculpture is usually seen from a distance, in elevation. So seen, from the front, with lateral quantities imperfectly revealed, it is equivalent to black and white drawing, which means, of course, a variation in grays.

The value of figures in their light and shade effect upon a building is very great. By no other form of modelling can so much power and brilliancy be expressed. Fine architecture has a certain dignity and character which demands in the sculpture which comes in contact with it corresponding qualities. A splendid example is the statue by Donatello called the Zuccone in Florence. Seen at close hand this figure is characterized by a powerful brutality which is fine, certainly, but repulsive; in its place on the Campanile the

bald head becomes a brilliant point of light; the great shadows of the drapery are like the sharp blacks of an etching. The myriad figures with which the mediæval buildings are covered are often superbly modelled. In the friezes of Greek buildings like the Temples of Herakles and Nike Apteros at Athens the great force of the modelling translates itself into extraordinary effects of light and shade. The tremendous figures of Rodin's door for the Musée des Arts decoratifs handle the light in the same powerful way.

Edward R. Smith.
Reference Librarian Avery Architectural Library, Columbia University.





FIG. 1. ST, BARTHOLOMEW'S CHURCH.

Southwest Corner of Madison Avenue and
44th Street, New York.

James Renwick, Architect.

RECENT CHURCH BUILDING IN NEW YORK.

THE observation which first forces itself upon one who goes about Manhattan to find out what is doing in church architecture is how completely the Romanesque revival has spent its force. The revivalist has been dead but fifteen years, and the revival scarcely outlived him. There is hardly a parallel, even in our American way of treating architecture as a mere matter of fashion, to this "movement" so sudden, so swift and so sweeping, which subsided as swiftly and as suddenly as it arose. And this is the more a pity because the Romanesque, in the Richardsonian version of it, gave a more rational promise in church building than in almost any other of its phases. Richardson's own first success was won with Trinity Church in Boston. That building had a more immediate and general effect upon American architecture than any other ever erected in this country, and it would be impossible to point to any other work of its author which deserved it better.

True, Trinity, like the other successes of its author, was very largely a personal and incommunicable success, and so far independent, one may say, of the architectural language in which it was composed. And yet there is very much to be said in favor of Romanesque as the most suitable style for church architecture. Mr. Freeman characteristically found in it the most suitable style for all American building, and this, although it was not the "Teutonic" variety of it which most excited his admiration in American commercial buildings, and, of course, he wrote before the elevator and the steel frame had had their way, and accomplished what should have been a revolution. In church building, it is to be said that we no longer build vaults, and that the transformation of Romanesque into Gothic was historically due to the development and the expression of the vaulted system. This has been shown by many writers, most recently and most interestingly by Mr. Charles Herbert Moore. Gothic architecture is so exclusively the development, mechanical and artistic, of the vaulting system, that Mr. Longfellow, in his recent volume of essays, avowedly omits it as "out of line" with the general history of architecture. Be that as it may, it is quite certain that the characteristic forms of Gothic architecture, beginning with the pointed arch itself, arose from the requirements of vaulted building and lose much of their appropriateness, all of their "inevitability," and much of the charm which comes from their appropriateness, when they are employed in a building of which the interior is not vaulted. The logical inference would be that when we abandon vaulting we should abandon the architecture that grew out of vaulting and depends upon it, and

revert to the architecture to which vaulting is not essential, that is to say, to the Romanesque. For Gothic was not a completion of the Romanesque, but a transformation of it, an interruption of it. Romanesque was left unfinished by the irruption of its successor, and the development and completion of it on its own lines was a work that might well appeal to ambitious modern architects. As a matter of fact, the promising beginnings that were made in it in church architecture during the lifetime of the revivalist, and of which, perhaps, the most noteworthy and successful example in New York was St. Agnes's, on the West Side, were abandoned almost at once after his death. The one recent example of Romanesque is an addition to a Romanesque church of the pre-Richardsonian period, and that is Mr. Stanford White's very interesting and successful porch, or frontispiece, to St. Bartholomew's in Madison Avenue. It is odd that, within a few years after the death of James Renwick, one of the most successful architects of his generation, additions should be under construction to three of his most noteworthy churches, a lady chapel to the Cathedral in Fifth Avenue, a chancel to Grace Church in Broadway, and this new front in St. Bartholomew's. It is really, the new work, a beautiful success, and as congruous with the old work, perhaps, as is compatible with successfulness. The only unfavorable criticism it suggests is that it is perhaps too visibly an application and an afterthought, a sheathing and screening of the old front, upon which, however, it does not pour any unnecessary contempt. So much of its success as depends upon sumptuosity of material, and that is a good deal, the original architect would very likely have been willing enough to add, if he could have afforded it, and so much also as comes from much more skilful carving, exclusive of the sculpture proper, than was at his or any architect's command when St. Bartholomew's was built. But the architect of the addition has shown that it was distinctly within the original architect's power to have arrived at a combination of material which would have given contrast without crudity, and the addition doubtless does put to shame the violence of the original contrast of color, and the crudity of much of the original detail in form. The new work is quite as distinctly Italian Romanesque as the old. But it shows, and it is the most valuable showing that it makes, that Romanesque may, without ceasing to be Romanesque, express elegance and refinement as well as the rude massiveness, to which Richardson with such tremendous vigor, and his followers with so much less, limited its application. In this respect, although the style is probably not that which the later designer would have chosen if he had been free to choose, the new work is most suggestive and even exemplary. It deepens one's regret that our architects, under no greater compulsion



FIG. 2. THE NEW PORCH OF ST. BARTHOLOMEW'S CHURCH.
Southwest Corner of Madison Avenue and 44th Street, New York City.

McKim, Mead & White, Architects.

than that of a mere caprice of fashion, should have abandoned the experiment of a Romanesque revival without waiting to follow it out into other lines and to other expressions than it took when it was "personally conducted" by the revivalist who so widely and yet so briefly "imposed it."

It remains true that the new churches which are architecturally best worth talking about revert to the Gothic which, historically, supplanted the Romanesque, and which the Romanesque, in turn, came near to supplanting for a decade or so in this country. They illustrate anew what a wide range of design the word "Gothic" covers. A style which prevailed for some three centuries all over Europe could not fail to undergo national and local as well as chronological modifications. In England alone the archæologists make out three fairly distinct varieties of pointed, and there was as much differentiation in France and in Germany. Indeed, the word "classic" itself, including the works of the Renaissance as well as of antiquity, scarcely covers a wider or more various field. To take only the broad national lines of division, among the recent churches are examples, equally and entirely unmistakable, of French, German and English Gothic.

The earlier of Mr. Barney's brilliant essays in French Gothic, Grace Chapel in East Fourteenth Street, scarcely counts as a "recent" building, and even the later, the Church of the Holy Trinity in East Eighty-eighth, must now be three or four years of age. They are none the less worth illustrating and talking about, since they happen to be so remote from the daily walks of most persons intelligently interested in architecture as to be novel and unfamiliar. And they are particularly well worth doing together, for the contrasts are as interesting as the resemblances. The later is the more impressive, though one hesitates to say that it is the more meritorious, being more impressive only through advantages that are largely adventitious. The designer had much more room, considering what it was to accommodate, than in the earlier building, having a site of something like 250 feet in frontage by 100 in depth, upon which to place a church, a rectory and a parish house. These he was able easily to accommodate with sufficient separateness and with much dignity, and also to withdraw his church, of which the axis is parallel with the street, so as effectively at once to detach it from and to connect it with the projecting terminal buildings between which it is effectively framed. The detachment is effected by the visible separation of the three principal members of the group, the connection by means of a low and rich cloister, a highly decorative device in itself and still more admirable in its relations. At one point, however, the scheme does seem to suffer from want of room, for the cloister or covered way, with its tracer-



FIG. 3. CHURCH OF THE HOLY TRINITY.
88th Street, Near 2d Avenue, New York City.
Barney & Chapman, Architects.

ied and unglazed openings, while it is emphasized along the choir as a dependency of the church, is along the west front withdrawn within the church, and its face is in the plane of the gable wall, with an effect which is a trifle awkward, because it is a little puzzling, the more because the hooded projection at the base of the tower, one of the most charming and picturesque features among the many the group contains, seems to foretell and denote a like projection along the front. It may be questioned, perhaps, whether the scale of the elaborate detail in terra cotta, undoubtedly studied and uniform as it is, be not uniformly a little excessive, and whether it would not have taken its place more effectively if it had been somewhat less insistent. And the material of enrichment is in many cases employed as a substitute for carved stone, and as carved stone would have been employed. It is hard to blame an architect for this, which is all but the universal practice. An essay in a historical style naturally and necessarily assumes the historical detail of the style, and the detail of French Gothic was, of course, designed for and developed in carved stone, and took no account of the far greater plasticity of moulded clay before it is baked. But there is at least one striking exception in the treatment of the terra cotta here, in which the designer has taken full account and advantage of the plasticity of his material, and that is in the main entrance to the church, with its deep recession and its rich tympanum. This work is all in quite unmistakable terra cotta, and the charm and raciness of the result are such as could have come only from such an idiomatic treatment which they more than vindicate, and which make the spectator wish the architect could have seen his way to an extension of what, in this instance, he has so successfully done.

But even if these points are well taken, these things are but blemishes upon a singularly successful and singularly beautiful piece of work. There is nothing in New York which shows more admirably what has been well called "the wilfulness and spontaneity of true Gothic," which is so opposed to the conformity and regularity of true classic that no modern architect has succeeded, perhaps, in attaining high success in both. The substitution of effective balance of different features for an absolutely symmetrical repetition of the same features in such a composition as this group, the equipoise, so to say, of the terminal masses of which each yet has its own high degree of individual interest, the manner in which the central and recessed feature of the church is made to assert itself as the dominant member of the group, and in which the upward-shooting shaft of the tower with the rich tiara of its short spire, assures and accentuates this predominance—all these things show such a strong and subtle artistic sense as is manifested in few indeed of the buildings of Manhattan Island.



FIG. 4. GRACE CHAPEL.
East 14th Street, New York City.
Barney & Chapman, Architects.

The earlier church by the same architect is hardly less interesting, in spite of the much stricter limitations in space and in costliness imposed upon the architect. The actual area of the group may be as great as that of the Holy Trinity, since it extends from street to street. But not only is the expanse much less, but the withdrawal of the centre which so effectively frames it, and converts the group into a quadrangle, was forbidden. The street front is only a street front and the designer has loyally accepted that condition. It is instructive to see how effective, nevertheless, he has made the slight differences of plane which he has allowed himself in a front of which, with the long wall at the east end and the projection of the chapel at the west, quite two-thirds must be carried out to the building line. The composition is highly effective, the more effective, one is inclined to say, from the very plainness to which he was compelled, and which made the front so largely a study in the treatment of blank wall. The walliness is indeed one of the chief sources of the effectiveness, even the openings serving to emphasize rather than to relieve it, and consisting, in the church front, only of an entrance and a rose window of moderate size, and in the flanking buildings, above the continuous wall, of only a single plain opening in each story, and a single dormer above. The disposition of the openings, the relation of voids and solids, would make the front a welcome and grateful object without a single ornament, and greatly enhances the value of the ornament so sparingly introduced, the deep segmental arch below the tower, the deep two-centred arch of entrance to the church, the buttresses and the arcades of the apsidal chapel, the gabled dormers of the flanking buildings. Above all, it gives value to the one rich and dominating feature, the admirable tower. This could not be so effective in a situation in which it was impracticable to exhibit the base of it as the later erection, which is detached on three sides and visible from the bottom. Moreover, the restudy which the architect has enabled to give the details of the tower in a second of substantially similar composition, has doubtless been of great benefit to it, even in the shaft and the crown, which are the only parts visible in both. The plain lancets, with the deeply moulded jambs are more effective in their place than the reeded shafts and the ogee canopies, and there is no comparison in effectiveness between the polygonal staircase turret of the earlier and the square and channelled attached turret of the later. But even in these points it is only by comparison with its author's own restudy that his earlier work suffers. Even at the height of the Gothic revival, a generation ago, when that revival enlisted most of the architectural talent, and still more of the architectural enthusiasm, both of England and of America, these beautiful works would have been conspicuous for their mas-



FIG. 5. CHURCH OF ST. IGNATIUS.
West End Avenue and 87th Street, New York City.
Chas. C. Haight, Architect.

tery of composition, for the vernacular and idiomatic way in which they employ the vast vocabulary of the style, for the freedom, spirit and life of the performance.

One of the leaders of the Gothic revival used vigorously to maintain that the popular dislike of Gothic proceeded principally from the particular aspect of the mediæval monuments, the strain and intensity and "otherworldliness" of their appearance, and that these things were not essentials but accidental and transient traits of the style. "Gothic," he insisted, "is adequate to any expression." Doubtless he was quite in the right in saying that the principles upon the mediæval builders worked were of universal and lasting application, and that, if they were faithfully applied to modern building, with its new modes of construction, they would produce results comparable with those of historical Gothic, without having any superficial resemblance to them closer than that which modern languages have, for example, to those which the mediæval builders talked. And, even within the limits of historical Gothic, it is interesting to see how wide a range of expression there is, even among the historical monuments that are classified and classifiable as Gothic together. Take the Sainte Chapelle and the Doge's palace, for examples. What have the wire-drawn attenuation, the incessant modelling, the monastic strenuousness of the one to do with the round pillars, the unbroken expanses, the luxurious and mundane aspect of the other? And, to come down to contemporary work,what have the churches of Mr. Barney, that we have been considering, to do with the new St. Ignatius, by Mr. Haight, excepting that they are both Gothic and both good? Indeed, the difference is not much wider than the characteristic differences between historical French and English Gothic, differences arising from lasting national characteristics, and vivid expressions of these, of the British homeliness and studied unpretentiousness and bourgeoisie, on the one hand, and of the French insistence upon expression and impression upon the other. Mr. Haight's church work is always eminently "Anglican," or always, with the exception of an experiment or two in Romanesque, which was scarcely even "Norman." But he appears to the best advantage in that mode of English Gothic, which, though undoubtedly originally as French as the Norman conquest, had become most thoroughly naturalized and domesticated and "insulated." The conditions of St. Ignatius could scarcely have suited him, nor the site have been acquired with his advice and consent. How much better would it be for our church building in general if the selection of the architect preceded the selection of the site. A plot 75x100 might be a very good one for a church which was to be exclusively an "auditorium," but there is no church in New York which is less exclusively that than St.



FIG. 6. LUTHERAN CHURCH OF THE ADVENT.
Broadway and 93d Street, New York City.

W. A. Potter, Architect.

Ignatius. For its particular purposes, it is manifest that the area would have been much better disposed if the 7,500 square feet had taken the form of 50x150, and would have allowed a far more effective interior perspective. We are not dealing with interiors, or I should like to celebrate this one, with its spaciousness, its solid and honest finish of brick walls and timber ceiling, and the impressiveness which is the result merely of a straightforward and sensitive expression and refinement of the structural facts of the case. But how exemplary is the exterior also, in spite of, or perhaps partly even by reason of its extreme simplicity and absence of pretense. It is much less ornate than most of the private houses that are its neighbors. It has nothing extraneous to its needs as a place of worship, not even the tower which most architects would have found it difficult to deny themselves on such a corner. The unpretending and homely little porch is the only "feature" excepting the necessary gables of the structure itself. It is plain that the room has all been made practically available up to the last square foot. But how effective, all the same, is this rough yet not affectedly rough mass of light limestone above its base of light granite, how successful the devices by which the nave is distinguished from the choir, the gabled walls on the streets detached and framed, on one side within the battlemented, low-roofed aisle, and on the other between this and the two low stories of the corresponding but by no means identical wing! How effectually do these dispositions relieve the plainness of monotony while emphasizing the massiveness and the walliness! How much thought has gone to the placing and the sizing of the openings! What an effect of enrichment have the few and simple ornaments, the sparing tracery of the windows, the coping and the banding of the gables, the treatment of the porch! Austerely simple as the church is, one cannot help seeing that it is a severely studied simplicity, a thoroughly scholarly and gentlemanlike performance which recalls the charm of the English churches that are its prototypes, and which itself preaches a sermon on moderation and restraint that is especially needed and welcome in its neighborhood.

There can be no doubt at all, in the mind even of the least instructed spectator, of the Anglicanism of St. Ignatius. There can be as little about the Teutonism of the next church on our list, the Lutheran Church of the Advent, at Broadway and Ninety-third. The name of the church sufficiently signifies the appropriateness of the architecture. In truth, it was time for some such correspondence, for most of the German churches in New York, at least of the German Protestant churches, have as little of national as of individual or any other character in their architecture. One has to congratulate the architect of this edifice at the outset on his



FIG. 7. THE ARMITAGE CHAPEL.
10th Avenue and 51st Street, New York City.

effort and his aim, before appraising its success. And, indeed, it is by no means a failure, though doubtless it is even more interesting than it is successful. The choice and combination of material are particularly good. The rough varicolored brick gives the wall a texture and "grain" that are highly desirable, and that are agreeably contrasted with the light stone of the wrought work which also is not smoothed out of all character, and of which the carving, as well as the surfacing, if nowhere exactly exquisite, is everywhere workmanlike and adequate. Very good, also, is the manner in which the two materials are combined and "bonded" by the moulded or unmoulded bands of stone. The composition proceeds from the assumed necessity of providing all the light for the interior from the open side on the street, leaving the other, the inner side, as mere blank wall to be built against. Doubtless the assumption is justified. To have centred the nave, and allowed on each side an aisle half the width of the actual single aisle would have been ineffectual for illumination, since on the inner side the clerestory alone would have been available for this purpose. On an "inside lot," indeed, a symmetrical treatment is indicated, and may become very effective, as it has become in the case of the Catholic Apostolic Church in West Fifty-seventh Street, one of the best things in New York in its kind. But on a corner, where the dimensions do not allow of an emphatic and effectual recession on each side, it seems more eligible, architecturally as well as practically, to make it emphatic and effectual on one side than unemphatic and ineffectual on both. And the emphatic withdrawal of the clerestory gives occasion for emphatic enclosing porches which are the chief features of this flank, and which are very successfully designed. That at the inner corner, with the blankness of its wall only broken by the small doorway at the base, and the rose window in the upper stage, furnishes a visibly sufficient abuttment for the arcade of the aisle. The other and more important, suggests that it may have been designed with reference to a possible use as the substructure of a future tower, which, indeed, might become an excellent crown and feature of convergence and pyramidization for the whole. Meanwhile, it fulfills a good architectural purpose, as it is much the more effective for leaving the openings of the upper stage unglazed and the tracery of the triple arcade on one side and the mullioned arch on the other more telling against the dark than they could be if the openings were filled with reflecting glass. In the front, the emphasis of the nave walls by means of the gabled buttresses is an expression of an inherent and legitimate source of effect, and the central feature, the tall pointed opening with the traceried window at the top and the arched doorway with its panelled spandrils at the bottom, is effectively composed. If we cannot congratulate the

architect upon the intrinsic beauty or elegance of his tracery, we can acknowledge its fidelity to the chosen style, whether or not it be of an absolute archæological accuracy. It is unmistakably German Gothic. So much cannot be said of the segmental openings at the base of what we may call the tower, which rather jar the impression the rest of the front is adapted to produce. And the same seeming incongruity is offered by the segmental arches of the clerestory in the flank. Here they look distinctly "out of style," and would continue to look so even if the architect were able to produce historical precedents for them, as we do not believe he is. A series of wheel windows, such as was effectively employed in the clerestory of an interesting Italian Gothic church in Harlem by the late Mr. Renwick, a church which has never attracted as much attention as it deserves, or a range of low and broad pointed arches, for which there is clear German precedent, and which might easily enough have been harmonized with the openings of the aisle wall below, would have been much more to the purpose of the general design. This clerestory wall is the least satisfactory part of the work. On the other hand, the treatment of the aisle wall is one of the most satisfactory. The emphasis with which it is enclosed and framed between the projecting porches, the success with which the openings are kept from injuring the walliness of the wall, the blankness of which they relieve, the excellent effect of texture, which the photograph does not convey, imparted by the rough brickwork, and the punctuation of the whole feature furnished by the recurrence between the openings of the protruding and framed panels which constitute a quasi-battlement, all these are interesting points of design. And the designer has earned the gratitude even of those who like his building least by giving them something to look at and to consider.

One cannot pass, without a word of commendation, the unpretending little brick Armitage chapel at Tenth Avenue and Fifty-first. It is a mere shelter, apparently a temporary and provisional shelter, insomuch that, if it were a secular edifice, it would denote itself to be a "taxpayer." Evidently it has been built at the "irreducible minimum" of cost, with not a dollar to be had for ornamental superfluities. And yet it is not only inoffensive, which is rather high praise to be deserved in such conditions. It even takes on something of architectural character by taking on some structural and functional expression. The arrangement of the openings denotes clearly enough the staircases at the sides and the large hall above, and the effect of a pyramidal composition corresponding to the enclosing gable is evidently expressive and not arbitrary or capricious, and is effectively emphasized by the recession and panelation of the strips of wall comprising the openings.

Slight, cheap and simple as the thing is, there has gone some thought to the devising of it. Compare it with its flanking neighbors, which are merely the common New York tenement houses, with their pretentious sham cornices, and see how its plainness becomes even distinguished. If our cheapest buildings were all as good as this, what a basis we should have for the elaboration of it into architecture as it became more costly.

This, indeed, is what one means by Gothic when one praises Gothic as eligible for modern uses, this structural, straightforward, expressive treatment, and by no means the forms in which this treatment found expression when the question was of expressing a vaulted structure. Historical Gothic is simply the most elaborate and successful illustration that history affords of the application of the principle. If it were faithfully and skilfully applied now, it would result in forms having no superficial resemblance to those of the thirteenth century. There are diversities of operation, but the same law. That is why this unpretending little brick front of a chapel is typical, because the mode of design that we call Gothic is reduced here to its simplest expression, and because there is not a technically Gothic form in the result. "For the letter killeth, but the spirit giveth life." The spirit has given life and interest to the works we have been praising. Whether they are or are not archæologically correct, they have not been conceived in an archæological spirit. To see how the letter killeth, it is necessary only to look at such a work as St. Joseph's in Bathgate Avenue, which may or may not be "correct," but which is hopelessly dead, in which one cannot imagine the architect as having taken any real interest while he was doing it, and which, consequently it is impossible should inspire interest in any other spectator. It is such works as this that explain and go far to justify the popular and the professional dislike of Gothic. Pretty obviously, if a man is going to practice architecture in this perfectly formal and imitative way, he had better try it on some other mode of building. *Fiat experimentum in corpore vili.*

When we leave Gothic there is not much else in recent church building of interest enough to detain us. Church architecture, particularly, must be traditional and sentimental, and the hereditary models of most Americans are either the parish churches of Old England or the meeting houses of New England. Truly, there have been few less eligible models in the world than these latter, as there have been few builders so inartistic as their authors. There have, indeed, been some not wholly unsuccessful attempts made to artisticize the meeting house, mainly by reverting from the hopeless ugliness of the New England type to the solid decorum of Sir Christopher Wren. St. Paul's and St. John's, in old New York, are favor-



FIG. 8. ST. FRANCIS DE SALES.

96th Street and Madison Avenue, New York City.

able examples of this reversion, though there are scarcely any newer examples, unless any one chooses to admire the Brick Church of half a century ago in Fifth Avenue. St. John's, in Yonkers, is an admirably successful remodelling of a Colonial meeting house, and a more recent Congregational church at Naugatuck, Connecticut, is noteworthy as a much better piece of architecture than any of its Colonial prototypes, to which yet it has enough of family resemblance to justify their being called so. But the architect who takes the meeting house for his motive is much more apt to land in some such piece of baroque clumsiness as a late memorial church at Scarborough, which it seems quite out of the question that anybody should admire, even hereditarily. Of a nearly equal, though of a quite different ugliness, and a much more formal classicism, is the unmistakably Jesuit architecture of the Jesuit Church at the corner of Park Avenue and Eighty-fourth Street, of which there seems nothing to be said in favor except, indeed, that it is unmistakable, which, to be sure, is always something, and also that the steeples have not yet been added which threaten, from the drawings, to make it, if possible, uglier still. But what is to be said in favor of such a design as that for the Church of St. Francis de Sales, in East Ninety-sixth Street, of which it is by no means clear from the front that it is a church at all, looking as it does, much more like a public hall raised a story from the street in order to make room for rentable stores underneath. It has in some ways the look of having been done by a very recent Beaux Artist, whose very recency has made him exceedingly bold, rather than by such a humdrum and old-fashioned Roman Catholic Church architect as he who did the Jesuit Church. One infers this not only from the strict symmetry of the composition, but also, more creditably, from the detail. The cutting of the classic ornament is much more careful and successful than could reasonably be expected from the supervision of the old-fashioned designer, is, indeed, very good, and the more effective from the well-chosen white marble which is the material. But the front, apart from its complete abnegation of any ecclesiastical character, is so obviously and ostensibly a mere screen as to deprive it of the effect to which it might otherwise be entitled. The pediment which is indicated in the photograph has been completed since the photograph was taken, and contains the most careful and effective of the stone carving, but much emphasizes this character of a frontage extraneous to the building and independent of it. For the pediment does not pretend to be a gable, a roof end. On the contrary, it is pierced at the centre with a bull's-eye, ostentatiously opening into the vacancy behind it, and the hipped roof is backed ostentatiously away from it so as to accentuate its meaninglessness. One is inclined to accept the treatment of the central arch



FIG. 9. FIRST CHURCH OF THE CHRISTIAN SCIENTISTS.
96th Street and Central Park West, New York City.
Carrère & Hastings, Architects.

also as a badge of the Beaux Arts, the simple concave quadrant at the edge, with a conforming keystone, and no indication at all of the impost, so very common has that treatment become in the recent cisatlantic work of the graduates of the school. But surely it is as ugly and inexpressive a treatment of an arch, especially of an important arch, as could be devised, and gives an air of pitiable weakness to the feature to which it is applied. Not to speak of artistic mouldings, how much more vigorous would be a mere recession of right angles, or even an arris left quite square and unmoulded. It cannot be said that there is any more thought or any more architectural skill in this new fashioned work, excepting only in the sharpness and precision of the stone carving, than in the old-fashioned Renaissance that was applied to the design of Roman Catholic churches a generation ago, from which this is distinguished only by the more artistic character of the workmanship, not at all of the design.

It is not praising the new building of the "First Church of Christ, Scientist," very highly to say that it is architecturally much more considerable than this. What is the right architectural expression of Christian Science we do not pretend to know. Neither, apparently, does the architect of this edifice. He has given himself the benefit of the doubt by assuming as his prototype the meeting-house, and a very good substantial meeting-house he has made. We do not know a more successful treatment of his type in New York. A clergyman, returning to New York some years ago, after a protracted absence, inquired what was "that new Presbyterian church," of which he had seen the tall steeple over the roofs on his way uptown. Inquiry developed that it was the then new tower of the Madison Square Garden to which he thus referred. The difference between the variety of classic appropriate, or appropriated, to the uses of the Roman Catholic Church, and that appropriated to those of what would in England be called a Dissenting Chapel, may seem a fine shade, but it is mostly recognizable. The experienced wayfarer, for example, regarding the church of St. Francis de Sales, would have little difficulty in determining that, if it were a church at all, it must be a Roman Catholic Church, and likewise, if he had never heard of "Christian Science," that the edifice now under consideration was probably Presbyterian. It may seem odd that the "Dissidence of Dissent and the Protestantism of the Protestant religion" should have sought architectural expression in a reversion to "heathen" forms. But, in fact, the New England meeting house is but an ugly and distant reminiscence and degeneration of the architectural type which resulted from the importation of the Renaissance into England. Since building man must have some model, the Puritan carpenters took



FIG. 10. JEWISH SYNAGOGUE.
86th Street, Near Lexington Avenue, New York City.

that for their places of worship, and took it with the more willingness, because their ancestral Gothic was associated in their minds with popery, prelacy and "idolatry," and they were not likely to reproduce for their own ecclesiastical uses the shrines which they had taken a holy joy in smashing and defacing. Hence it comes about that the "Nonconformst" church building was founded upon the work of Sir Christopher Wren, and in fact expresses the "Anglicanism" of that most singular of Sacred Majesties and Defenders of the Faith, the second Charles. At any rate we diagnose without much hesitation a new church in British Renaissance, with a steeple, as probably Presbyterian or what they call in New England "Orthodox."

However that may be, it must be admitted that the present edifice is a very favorable specimen of its species. It owes its impressiveness mainly to its unusual massiveness, especially to the almost unbroken and the artistically emphasized mass of the pylon which contains the order, and is the substructure of the steeple. It is, apparently, for the purpose of keeping this as solid as possible that the architect has sunk his entrances to the basement, and diminished them in size so as almost to give the worshippers the air of burrowing into their place of worship, a peculiarity of design which certainly requires explanation, unless it is to be regarded as a case of "absent treatment." It is questionable whether the architect would not have carried out his own notion better if he had refrained from carrying the whole entablature of his clerestory, including its boldly projecting cornice, around the pylon, and had at most contented himself with merely indicating the continuance of the cornice. But, upon the whole, regarded from its own point of view, this is a very successful performance. This emphasis of the substructure of the tower is very common in the church work of the British Renaissance. To say that it is as well done here as in any of the historical examples, done at a time when the style was as nearly vernacular as it could become, and when it was the only medium for whatever there was of architectural talent, is high praise, but not higher than it seems to us the building deserves.

As might fairly be expected from the increase of our Jewish emigration, synagogue building is, numerically, a very important part of our recent church building. It is a pity it is not architecturally more important. But in truth, every new synagogue that is built emphasizes more strongly that by far the most artistic, as well as the most costly and "important" synagogue in New York is the Temple Emanu-El, in Fifth Avenue, now a full generation old, which remains, inside and out, one of the most interesting buildings in New York. This remarkable, and upon the whole, remarkably successful combination of Gothic and Moresque elements, furnished

what might have been a very fruitful suggestion and point of departure to succeeding architects of Hebrew temples. But the seed has not fallen upon good ground since. No synagogue built since has been of the slightest, or at most of more than the slightest architectural interest. Of late years, our Jewish immigration has been of the very poor, and mostly of persons deliberately impover-



FIG. 11. JEWISH SYNAGOGUE.
57th Street, Near 1st Avenue, New York City. George Pratt, Architect.

ished in the lands from which they came. The more pathetic their insistence, which no Pilgrim Fathers could ever have surpassed, of building themselves places of worship as the first of their communal requirements, and the more creditable also. But, alas, the places of worship are not creditable. That they should be very simple, very cheap, and very plain was in most cases necessary. We could by no means expect these newcomers to rival the elaboration and sumptuosity of the Temple Emanu-El. Nor was there

any need they should. We have been seeing, in the case of the Armitage Chapel, and it is the architectural lesson of that building, that a church front reared at the irreducible minimum of cost, may not only be inoffensive, but may have architectural character, if only it be done by an architect. And the new synagogues are not all so cheap. Here is one in East Eighty-sixth Street, the pattern of which seems to have imposed itself, for it is almost the repetition of another nearly opposite on the West Side. It shows an ample frontage in cut stone, which might denote any sort of public hall as well as a Jewish temple. It "Hebraizes," perhaps, at least it Orientalizes, in a very few of the details. But, so far as it has any architectural character, that character is Byzantine, even Russo-Byzantine, and one would suppose the architecture of the Russo-Greek Church was about the last in the world that the Jewish exiles would think of taking as a model. But the front, if not characteristic or expressive, would be decent enough, but for the crowning cornice in sheet metal. An ugly sham like this is particularly offensive in a place supposed to be of worship. "A lie faces God and shrinks from man" as Montaigne hath it. And surmounting any building whatever a sham sheet metal cornice imparts to the front it crowns an air of cheap display and vulgar pretension that puts it out of court as architecture.

This air, unhappily, all the new synagogues wear. That one in Fifty-seventh Street, near First Avenue, has a distinctly Asiatic character, given mainly by the cupola, but also by the expanse of plastered wall, in spite of the ugly and incongruous Florentine arches, and the incongruous portico, of which, however, the order is Orientalized, and the detachment of it from its neighbor on each side is effective. But these good points are nullified by the profusion of sheet metal. Less bad, tin cornice and all, is the less pretentious synagogue which is nothing but a house front so built as to denote a hall, in East One Hundred and Thirteenth. But, of course, none of these things is worth talking about, really.

An odd Orientalized front in Ninety-seventh Street, near Fifth Avenue, one might take for a synagogue on the ground of its Orientalism, but he is not surprised to learn that it is the new home of the Russo-Greek Church. It resembles the new synagogues, though it is so much more costly and extensive than they, in its Oriental forms and details, but still more in its cheap display and vulgar pretension. In this respect the Russian Jews and the Russian Jew-baiters seem to find a common ground. Fergusson is quite right in calling the Russians "a people who have no knowledge of architecture and less appreciation of its beauties than any other with which we are acquainted." The Russian builders at home try to make up for their artistic insensibility by incrusting



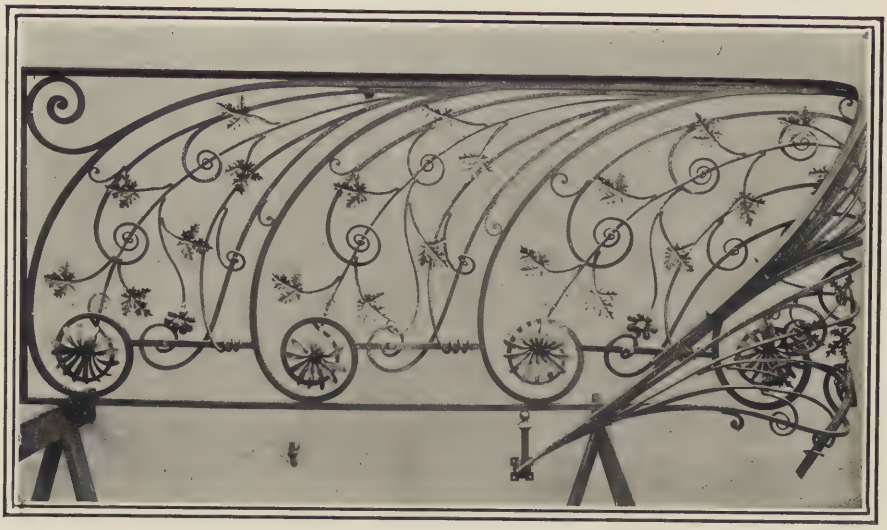
FIG. 12. RUSSIAN CHURCH.

97th Street, Near 5th Avenue, New York City.

their ugly and freakish forms with costly and precious material. In this way they do get a certain effect of sumptuosity, or rather of barbaric profusion, and they carry this far, alike in their indigenous building and in their importations. There is nothing else in Europe equal, in its way, to the countless columns of St. Isaac, at Petersburgh, with their monolithic shafts 55 feet high in polished granite. This present church is of the older indigenous type with the orthodox five domes. In effect it is a curious mixture of Russian barbarism and New York vulgarity. The forms are quite unmeaning (witness the three absurd hanging arches of the entrance) and the material a cheap and tawdry imitation of the real thing. There is so much of this cheap sham as to discredit even what honest material the work shows. Nobody would imagine, for instance, from the photograph that not only the base and the entrance, but the coping of the gable, and the framing of the opening in the attic were of cut stone, under the tin domes and the "mosaics" that look like enamelled iron. The only thing about the building that is not positively revolting is the adjoining parsonage, which has nothing Russian about it at all.

Montgomery Schuyler.





DECORATIVE IRON WORK BY EMILE ROBERT.

LA POIGNÉE: A NEW ARTISTIC SOCIETY IN PARIS.



AT the beginning of the year there was held in Paris, in the Gallerie des Artistes Modernes, which is under the management of MM. Chaine and Simonson, an exhibition eminently worthy of being described to the readers of the Architectural Record, not only on account of the newness of its ideals, but also because of the originality of its composition. Everyone, in fact, could find something there to interest him; for architecture, painting, decoration, jewelry, cabinet-making, wrought-iron work, embroidery, bookbinding, enameling, sculpture, and ceramics were all represented.

The two hundred works on view were the result of the patient efforts of a few conscientious artists banded into a private association. Most varied in their talents, the members of "La Poignée" (which signifies "a handful"—i. e., ten in number) placed on view at this exhibition a sort of quintessence of French productions in the New Art style applied to all the needs of daily life—objects ranging from houses to personal ornaments, and including furniture, hangings, stuffs, and crockery.

The exhibition as a whole once more proved how much the New Style has gained by moderating its tendency, and by seeking ulti-



PENDENT AND GOLD BUCKLE.
Designer, M. Arthur Jacquin.



FRAME OF SEMI-TRANSPARENT ENAMEL.
Designer, M. Paul Grandhomme.

mate success in simplicity, and also how true artists could give their work that personal stamp which distinguishes artistic from industrial productions.

Our good producers of modern style art reappear, in a way, in their works, and when giving an account of one of their exhibitions it is interesting to know the artists who exhibit, to visit them in their studios, and to inquire who they are and what they are doing.

Better than any other style, the Modern Style has enabled workmen to become artists, and artists to place their talents at the service of manufactures most varied in kind and often quite different in technique. Thus, M. Arthur Jacquin, who was the first we met in the course of our visits, was a painter for some ten years before he became a maker of ceramics, cabinet-maker, and jeweler. Painting pictures distinguished for their delicate tones and subtle poetry, he framed them himself with wood decorated with cut-out pieces of copper, which, in his opinion, assist the eye of the public in understanding the subject painted on the canvas.

One of M. Jacquin's characteristics is his absolute independence. In his studio he carries out all his compositions himself. Side by side with easels is a workman's bench upon which he moulds, chases, and mounts his ornamental pieces; whilst in a corner of his garden extinguished furnaces witness to his former efforts in the art of making pottery and superbly colored glazed earthenware.

Enamel work was represented at "La Poignée" by M. Paul Grandhomme, an artist of proved science, who has fixed up his furnaces in the kitchen, and his workshop in the dining-room of a small Parisian flat. For a long time past he has been recognized as a worthy follower of the master enamellers of the Middle Ages and the Renaissance—men like Limousin, Reymond, Courtoys, Noailher, and others. In a single showcase, he exhibited several interesting works; an enamelled gold plaque, a frame for a mirror decorated with enamels, a cup, and other objects.

Preparing his pieces by means of drawings and sculpture, M. Grandhomme, in executing, employs a process which is all his own, his semi-transparent enamels giving a solidity of modelling to the flesh of his figures which cannot be obtained by the old methods of using translucent enamels. The difficulties met with in the enamelling of such works as those on view necessitate fastidious care on the part of the artist and the subtle harmony of his works calls for the exercise of the double talent of painter and modeller.

The wrought-iron work of M. Emile Robert—very sure but less subtle in its art than the above mentioned works—declared its fine decorative solidity in the four corners of the exhibition. A former workman who has become an artist, M. Robert knows how to take marvellous advantage of the technical studies which he made with



GATE OF FORGED IRON.

Designer, M. Victor Prouvé. Wrought by M. Emile Robert.

his employers in years gone by, and, out of the most rude material, creates lamps, frames, gates, balustrades, etc., in the form of plants, flowers, and animals with masterly skill.

His Louis XVI. gate was a most decorative piece of iron work, and the sincerity of its execution, as well as the originality of his other compositions, enable one to count M. Robert amongst the master iron workers who since the Middle Ages have brought this art to its present point of success.

One of M. Robert's gates was designed by M. Victor Prouvé, the author of so many choice works of art, some examples of which were on view at the exhibition—boxes made of decorated leather, bookbindings, and two drawings.

These leather decorations, for which he has long been regarded as a master, are veritable works of art, and in their execution he has skilfully known how to make use of the former methods of the Japanese. Thus, on the bindings on view, butterflies struck brilliant notes of vivid blue and green. It looked as though the artist had placed plates of enamel on the leather. Enamels were here replaced by wings of birds and kingfishers, stuck on the binding and varnished, and produced a superb effect.

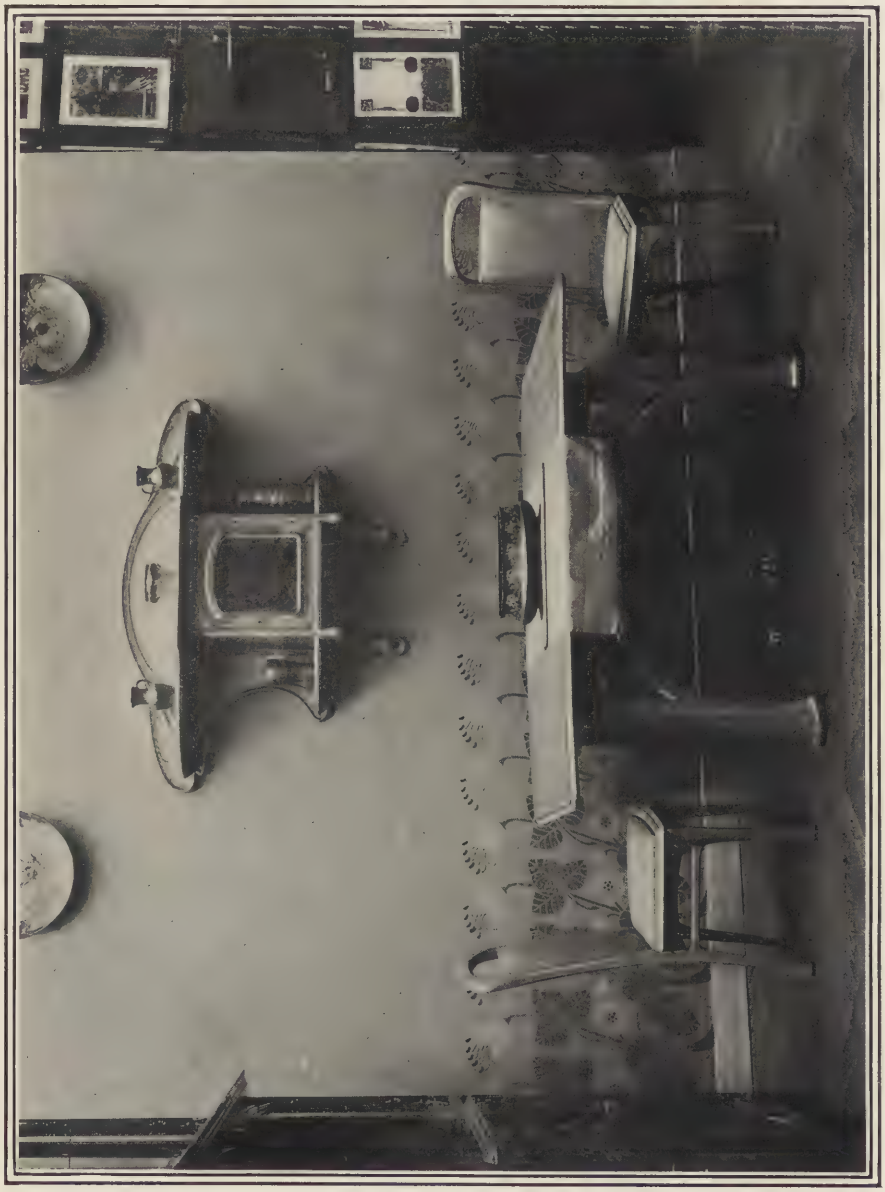
Like his brother artist, M. Prouvé, M. Eugène Belville exhibited chiselled leather work, repoussé and painted, though applied not to bookbindings, but to the decoration of furniture, chairs, and wardrobes.

In the character of a veritable champion of the Modern Style, M. Belville also exhibited at "La Poignée" furniture, jewels, and lace. A dining-room suite entirely composed by himself—sideboard, table, chairs, tablecloth, curtains, chandelier, etc.—ought to find a place in the artist's own apartment, where he works in company with Mme. Belville at designs for bookbindings and jewelry characterized by charming invention. As a former designer, M. Belville shows an ardent desire to do good work in all materials, and, side by side with his jewelry, he had on view a piece of black lace with blue and gold threads in it, most original in conception.

In quite friendly competition with the works of M. Belville, M. Maurice Verneuil also exhibited furniture and jewelry. Formerly an architect and glass painter, this artist readily recalls the theories which he learnt when with M. Grasset, and his furniture, decorated with designs in stamped out copper or wrought-iron, is more personal than new in its decorative effect. In the large studio where he prepares his models of carpets, wallpapers, or jewelry, the plant reigns supreme. Plants are subjects for continual study with M. Verneuil; for with them, he says, a picture can be composed quite as well as a ring, or a lamp as a lace ornament. In short, they lend themselves with ease to all the requirements of the Modern Style.



IRON WORK BY EMILE ROBERT.



DINING-ROOM FURNITURE.

Designer, M. Maurice Verneuil.



SIDEBOARD.

Designer, M. Maurice Verneuil.

On M. Verneuil's pieces of furniture with shelves, M. Jules Brateau had placed his pewter ornaments, so harmoniously delicate in their form and coloring. This artist, who is the modern renovator of artistic pewters, which had been abandoned since the sixteenth century, was a workman-engraver, and we found in his exhibits all those delicate qualities which he used formerly to show in works done with the burin.

What leads one to regard the works of M. Brateau as perfect masterpieces is the method of working which he employs. Whereas producers of commercial pewters use sand moulds in moulding their pieces, which have then to be worked over, M. Brateau uses



PEWTER SALT-CELLAR.

Designer, M. Jules Brateau.

metal moulds. After he has finished his model in plaster, he makes a mould in plaster of Paris, and from this obtains one in bronze, which, when he has engraved it with inimitable perfection with his burin and handed it over to the founder, receives the pewter and produces pieces so perfect that they require no retouching of any kind.

This method, which is a revival of the good practices of the clever workmen of former ages, gives to M. Brateau's cups, vases, jugs, goblets, etc., a decorative strength which, by contrast, sets off the gentle yet brilliant harmony of objects cast in pewter.

Near M. Brateau's pewters, and on the same shelves, M. Albert Dammouse, who is a sculptor and a pupil of the Ecole des Beaux-



PEWTER PITCHER AND GOBLETS.
Designer, M. Jules Brateau.



POTTERY BY M. DAMMOUSE.

Arts, exhibited glazed earthenware, decorated china, and enamelled glass. M. Dammouse now devotes his attention entirely to ceramics and the kindred arts, modelling and painting his works of art with his own hand. His decorated earthenware *à grand feu* possess a great power of tonality which is obtained by a special method of placing enamels in juxtaposition. His ornaments in transparent glass, decorated with algae and fish in relief, which look, as though they were floating on an opalescent sea, are exquisite in the harmony of their tones. Less happy in their effect, but technically interesting, as new applications of a different art, are his opaque dishes decorated with insects in relief.

Standing by his furnaces in his studio, and aided by a single assistant, M. Dammouse patiently toils at the production of his pretty but fragile works. The last of the members of "La Poignée" whom we saw, he appeared to us to sum up the qualities common to all the others—love of art and indifference to sacrifice of time and money, which are necessary for the perfect accomplishment of long-meditated works.

Pierre Calmettes.



PEWTER TRAY AND GOBLET.
Designer, M. Jules Brateau.



THE DRAWING-ROOM, DINING-ROOM AND STUDY.
TYPE OF MODEST FRENCH INTERIORS.

HOW TO LIVE IN PARIS ON $3,000 A YEAR.

Part III.

THE antechamber is to an apartment what a preface is to a book—it is quickly passed over. But, though I generally find that the shortest prefaces are the best, I think on the contrary that it is an advantage that my antechamber is spacious and long. It measures nearly fourteen yards, and stretches to the right of the entrance, and parallel to the two large courts, to a window looking out on the Trocadéro Palace, the Eiffel Tower and the Passy Cemetery. From there it continues, again to the right, as a passage from which lead on, first, a small room which is used as my servant's bedroom, second, the water closets; and on the side of the second court, first, the bathroom, second, my bedroom, third, my wife's bedroom. Four rooms lead off the antechamber to the left, first, the drawing-room, second, the dining-room, third, the kitchen; and, to the right, a room which I have made my library and smoking-room.

But, in order that you may the better understand the arrangement of my apartment, I will go round it with you. The door of my drawing-room is opposite the door on the staircase; the drawing-room leads to the dining-room, which communicates with a small room serving as a pantry; and from this pantry we can enter the kitchen. From the kitchen I enter the corridor, and crossing the antechamber, I pass in front of the servant's bedroom and the water closets, and I enter my wife's room. From there I pass into my own room, and I come next to the bathroom, and finally to the library-smoking-room. In short, I have passed through every room in my apartment without having once to retrace my steps. It need not be said, that, though I have made the complete round with you, that is quite exceptional. I do not generally make a round of that sort when I return home. I simply go straight to my library, or, if it is meal time, to the dining-room.

Notwithstanding all the facilities of access from one room to another, my apartment is logically divided into three distinct parts; first, the "society" part, including the drawing-room and dining-room; second, the "personal" part, including our two bedrooms, the bathroom, and the library-smoking-room; third, the "service" part, consisting of the pantry, the kitchen, the servant's room, and the water closets. I have even increased this third part, by making a little room between the kitchen and the servant's bedroom, by curtaining off one end of the antechamber. It is there that all the sewing and ironing are done; so that when a workwoman comes to



THE HALL.

do any dressmaking or laundry, we are not deprived of the use of any of our rooms, my work-table is not likely to be scorched by a hot iron, and I find no needles on the chairs in my bedroom or dining-room.

My apartment is therefore divided in a convenient and practical manner. That was one of the reasons which led me to choose it, but that was not the only one. The essential things I desired were plenty of air and plenty of light, and in these respects I have all I could wish. Ventilation and light are supplied by eleven windows, most of them very large, and looking towards the four cardinal points. I may say that I get the sun from the time it rises to the time it sets. The drawing-room and dining-room windows look on the first court—the north side. Windows of the kitchen, the antechamber, the servant's room, the water closets, and the corridor look on the cemetery—the east side. The windows of our bedrooms open on the second court—the west side. The bathroom looks on the same court—southwest side; and, finally, the library-smoking-room, which is lighted by the same court, faces due south. "That is all very good," you may say. "But it appears that all these windows look out on two courts and a cemetery. In your place, I should have been satisfied with two of the cardinal points, or even one, and should have preferred my windows to open on the Avenue Henri-Martin. "Well, that is an opinion, and not a bad one either—as is proved by the fact that all the apartments looking on the avenue are let—but they are let at a thousand dollars a year, at least, and I can only afford four hundred for my lodgings. Moreover, the house fronts the north; there are fine chestnut trees to make the night air damp. I am no longer in the heyday of youth, and I think it needless to pay six hundred dollars a year for the chance of catching rheumatism. Besides, the two courts from which I get two-thirds of my light and air, are not ordinary courts —they are very large, and air and sunshine can circulate freely. I may add that they are perfectly clean, not only as regards the pavement, but also the walls. No rug is ever seen at any of the windows. It is rather rare, indeed, to see anybody leaning out. The

greatest quiet prevails; more than forty families reside there, and yet I know many small houses, containing but two or three lodgers in which there is ten times as much noise. It is to be supposed that people who have the same tastes have also the same manners, and that those persons who, like me, were struck with the many advantages of this residence, are also as fond of quiet, neatness, and discretion as I am myself. "Tell me where you live and I will tell you what you are."

I have just remarked that the two courts are not ordinary ones. The cemetery, upon which my other windows look, is not an ordinary one either; they do not bury "anybody and everybody" there. In fact, the cemetery is virtually "shut up;" that is to say, no fresh concessions of ground are ever made, and no burials take place except those of members of some family which already possesses a tomb or vault there; so there are hardly more than two or three funerals a year. No doubt tombs suggest the idea of death, but as death ends every life there is no harm in a wise man getting used to that necessity. I have even found a kind of poetical fascination in thinking that certain illustrious people are taking their last sleep within a few yards of me. I cite at random the Carnot family; Admiral Besnard; the impressionist painter, Edouard Manet; and the strange and charming Marie Bashkirtseff, who died at the fullness of youth, and at the height of her fame. Besides—apart from the tombs—the Passy Cemetery looks like a pleasure garden, where are spread forth luxuriant foliage and beds of variegated flowers. As will be seen from the photograph taken from my window, I have an extensive view; towards the right the Eiffel Tower; towards the left, the towers of the Trocadéro, and above them the sky, gilded in the morning by the rising sun, and illuminated at night by myriads of stars. But, for the present, let us close the windows and talk about the interior of the house.



THE KITCHEN.

Though I have unreservedly boasted about the advantages of the apartment of which I am the tenant, my modesty forbids me to boast about the furni-

ture of which I am the absolute possessor. I will not therefore enumerate all the articles which decorate my apartment, and still less will I dilate on their elegance and their cost. But, as the photographs which have been taken of various articles show them only in one aspect, I am obliged to say a few words about each.

Many persons like to show a good deal of magnificence in their drawing-room. I know some people who have a drawing-room encumbered with luxurious furniture, and who, in their bedroom, have nothing but a wretched bed and a spavined chair. There are also some people who like a splendidly appointed dining-room, and who have no servant to do the cooking. They may be said to keep the apartment for others, and not for themselves. That seems to me an exaggerated "altruism." My income and my tastes allow me to entertain a certain number of friends from time to time; I therefore wished my drawing-room to be sufficiently large, and I have furnished it with some elegance, but this elegance is, above all things, discreet—a piano, console table, some statuettes on pedestals, some corner *étagères* ladened with nicknacks, and lastly various sorts of seats, and two or three small tables inlaid with mother of pearl which are no higher than stools and serve to hold the tea and cakes. Everything is in bright and gay colors. In the dining-room, on the other hand, I wanted everything to look sober, but pleasant and comfortable. It contains a sideboard, a buffet, a dresser, a butler's tray, two small tables for the dessert, a dining table and some chairs. Here and there are a few plants. In the pantry which separates the dining-room from the kitchen, are cupboards, containing all the articles needed for the table. In the kitchen is a large cooking range, a gas stove, and all the furniture and apparatus needed for a middle class family's kitchen. The larder is under the kitchen window and open to the air, and there is a door leading to the backstairs by which the tradesmen bring their goods.



THE BATHROOM.

The library-smoking-room is the apartment I most prefer; it is

all hung with red, which gives it a brilliant and cheerful aspect. It is furnished with a large sofa, a writing table, a bookcase containing my choicest books, three or four chairs and arm chairs in modern style, etc. My wife's bedroom and my bedroom are both comfortable, for we can sit down or lie down comfortably according to the time of day, and there are some pretty bits of furniture, and a few pictures to distract the eye. The bathroom is sufficiently described by the photograph. As may be seen, it contains a heating apparatus, which works well and at small cost. In the antechamber are the usual articles of furniture, hat-stand, umbrella-stand, bench, etc. Here also is placed the stove which warms all my apartments, or—to speak more correctly—is intended to warm all the apartment. As a matter of fact, it only warms the antechamber, the drawing-room, and the dining-room. But, as every room is provided with a chimney, it is easy for me to obtain what heat I want. As for the question of light, that is doubly answered, for I have gas and electricity.



THE BEDROOM.

And now that I have described and illustrated in detail my district, my house, and my private apartments, there is nothing else for me to do beyond giving a detailed account of my expenditure. I may remind one that I have an income of three thousand dollars. I began by putting aside four hundred dollars for my yearly holiday, either in Switzerland, or at the seaside, and two hundred dollars for "contingencies"—illnesses and other unforeseen circumstances.

This leaves for ordinary expenses two thousand four hundred dollars. But from that sum I immediately deduct first my yearly rental of four hundred dollars, second, my taxes ($47.40), third, fire insurance ($5.60), fourth, "tips" to the concierge, postman, telegraph boys ($7), fifth, the servant's wages ($120), or a total of seven hundred dollars. There remains, therefore, to be expended annually seventeen hundred dollars, which makes about one hundred and fifty-six dollars a month. It is not enormous, but is quite sufficient for a household in which order reigns. I might have said to my wife

what Xenaphon said to his, more than two thousand years ago, "There is nothing in the world more beautiful and useful than order; and it is for you, my wife, after you have established it, to take care to maintain it. You are queen of your house; preserve there that order and discipline which mark a true housewife." My wife understood that admirably, and for one hundred and fifty-six dollars a month she knows how to give us more than is necessary; *utile dulci.*

Though not *gourmands*, we both like good things, and if not great eaters, we both have a fair appetite. In the morning when we rise, we take an early breakfast (tea and bread and butter). At noon, a *hors d'œuvre*, meat, vegetables, dessert, and coffee. At five o'clock, tea and cakes. At eight o'clock, soup, fish, meat, vegetables, sweets, and dessert. Food is very dear in France, first on account of the great number of middlemen who intervene between the producer and purchaser, next, because certain articles—coffee, sugar, etc.—are charged with very heavy duties. Feeding is the heaviest expense of our household; it costs us seventy-two dollars a month, divided as follows: Baker and pastry cook eight dollars, various meats, twenty dollars; fish, six dollars; groceries, twelve dollars; fruit and vegetables, nine dollars; milk and cream, six dollars; a quarter barrel of Bordeaux wine (about seventy-five bottles), eight dollars; two or three bottles of *liqueurs*, three dollars. To this may be added eight dollars for the extra cost of a dinner that I give every month to some intimate friends.

On an average, lighting costs us four dollars a month, heating four dollars, washing eight dollars. A woman help comes for two hours every day to help the servant and costs four dollars a month. We also pay one dollar a month to the floor-polisher and two dollars to a circulating library. That makes in all an additional twenty dollars a month. There remains then $53.60 per month. My wife takes twenty dollars for her personal expenses—dressmaker, milliner, shoemaker, etc. I keep the same for my tailor, bootmaker, shirtmaker, cigars, etc. With the $13.60 which remains I take my wife to the theatre once a month, I occasionally take a carriage drive with her, or visit art exhibitions, and I present her, now and again, with flowers, a piece of music, or some other trifling gift.*

Fernand Mazade.

*These are the actual expenses of many a French household—considered to be living comfortably; it would, however, require a couple of years practice for an American family, accustomed to American comforts, extravagance, and *waste* to live within this amount, and make the same outward display of ease and comfort which a French family can. The French family living on this amount has a pleasant social circle amongst the respectable *bourgeois* and artistic world in Paris. In the provinces, this income means luxury to many a French family. —Editor "A. R."

THE RENOVATION OF THE NEW YORK BROWNSTONE DISTRICT.

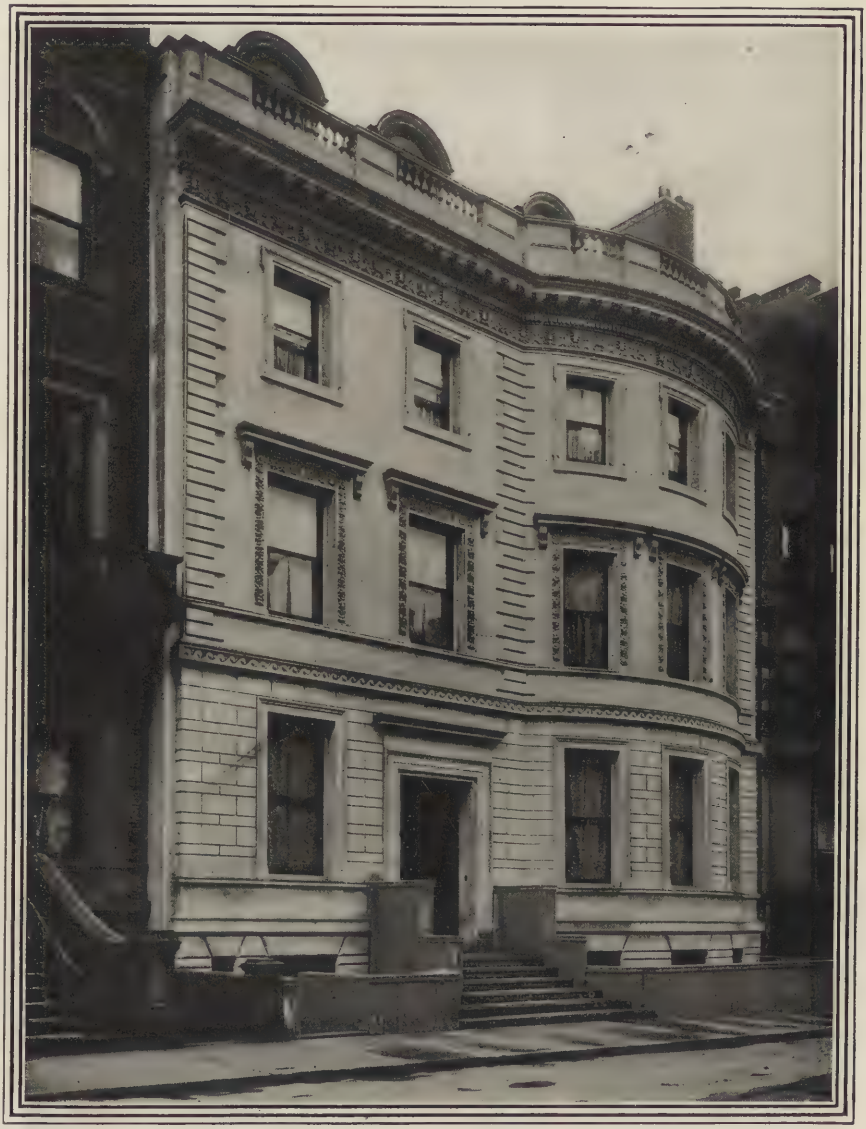
MRS. TROLLOPE, who cannot be accused of partiality towards things American, waxed cordial and even enthusiastic when she reached NewYork. She had never seen the bay of Naples, but she was sure that it could not be more lovely than the bay of New York. The city itself she considered very handsome, and superior to any of the second-class English cities. She thought the domestic architecture of New York somewhat monotonous, but admired the qualities of the brownstone, which at that early period (1830) was beginning to be introduced, and she also noted with approval the French fashions in interior decoration, which were also just then beginning to come in. Whatever Cincinnati may think of Mrs. Trollope's observations on the domestic manners of the Americans, New York has no reason to complain of the treatment it received, though we may suspect that her good humor was partly occasioned by the circumstance that New York was the terminal point of her detested exile from her beloved England.

We recall these observations of Mrs. Trollope, at the present time, both because it serves to remind one of the continuity of New York life, and in particular because it indicates what New Yorkers of 1830 thought of the change from their colonial brick houses to the new brownstone. The broad three-story dwelling with dormers and low stoops, which seems to the New Yorker of to-day quite the most seemly and comfortable type of dwelling, which has ever been built in large numbers on Manhattan Island, was considered tame and monotonous in 1830 (for Mrs. Trollope's opinion was assuredly borrowed from her New York friends), and the brownstone which has since become the peculiar symbol of barren architectural monotony was welcomed as affording an agreeably variety to the insipid repetitions of New York dwelling houses. Furthermore it is also interesting to note that French fashions in adornment had already spread from the person to the house, and that after all, the Beaux artists of the present day are only continuing a tradition of imitation, which originated, at least in the decorative accessories of domestic interiors, some three generations ago.

The agreeable variety that the New Yorkers of 1830 thought brownstone would introduce into Manhattan dwellings did not last very many years. At first slowly and finally at an extremely rapid rate the new stone came in. One finds very little of it south of the numbered streets; along the streets with low numbers, it shared the honors with brick; above Twenty-third Street the brown-



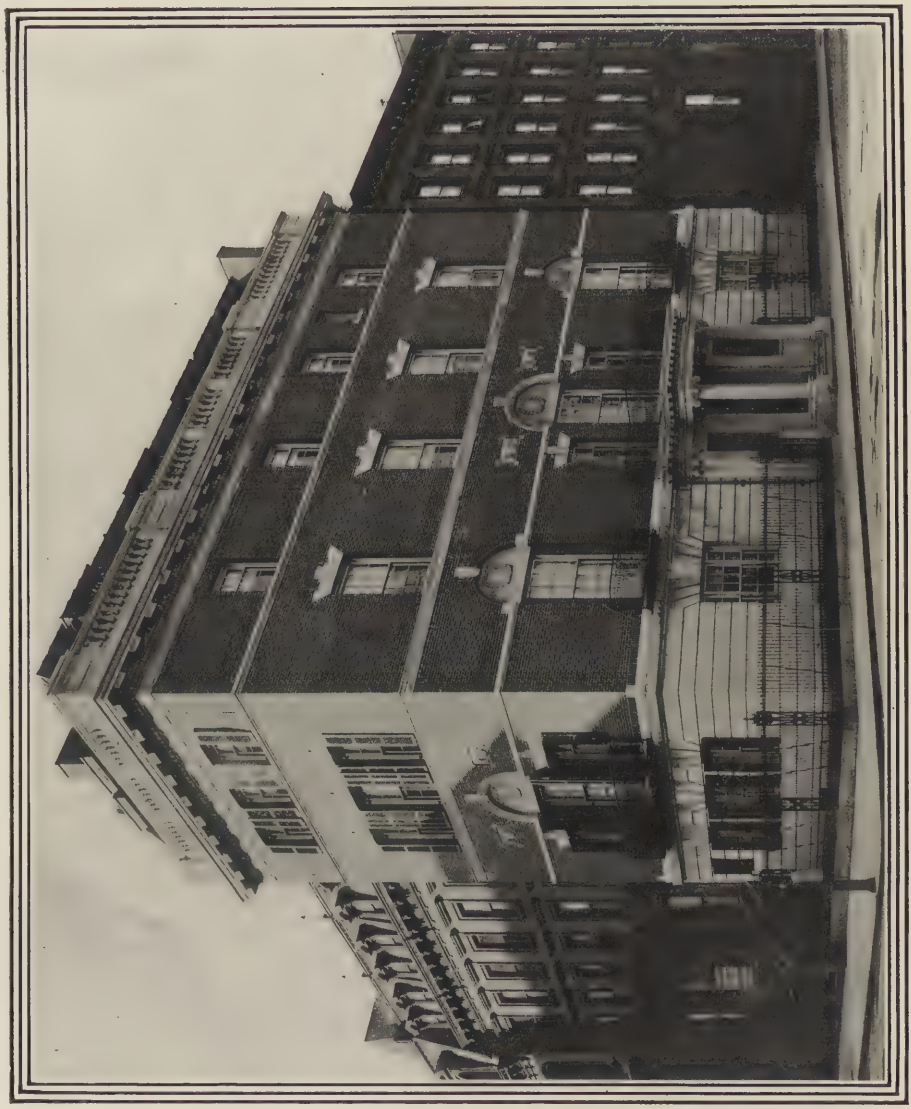
No. 17 EAST 52D STREET, NEW YORK CITY.



No. 8 EAST 69TH STREET, NEW YORK CITY.

stone completely dominates the architectural landscape on those streets, which are given over to dwellings, and it was even used extensively for the early five-story flat. Its final triumph consisted in its adoption during the early eighties by the architect of the Vanderbilt houses, between Fifty-first and Fifty-second Streets on Fifth Avenue, and thereafter it was abandoned so rapidly, both by speculative builders and by the richer men who built their own houses, that the sudden change can only be accounted for on the ground, partly, no doubt, unconscious, of an utter weariness of the flesh and the spirit. New Yorkers had been surfeited with brownstone until their strong architectural digestion gave way. They suddenly realized that there were other stones and that there was brick. Within a few years this heavy dreary material which could not be satisfactorily combined with brick, or with any other stone, and which made somehow dull and depressing even very skillful designs, was entirely superseded.

At the time, however, when brownstone began to be superseded, it looked as if the evidence of its supremacy during so many years would, like the poor, be always with us, for it was scarcely conceivable that all the houses built of this material, which extends almost solidly from Twenty-third Street to beyond Eightieth Street on the east side, would ever be entirely destroyed to make room for business buildings. And, indeed, the time is still indefinitely distant when the old brownstone fronts, north of Thirty-fourth Street, particularly on the east side, will be displaced for any such purpose. But fortunately there are other causes as well, which are making for the destruction of these buildings, and the substitution in their place of more varied materials and more pleasing designs. It is on the east side, between Thirty-fourth and Eightieth Streets that brownstone particularly prevails, and it is just this section of the city in which economic conditions have become such recently as to encourage and justify a wholesale reconstruction. The price of a good site alone has advanced beyond the old value, both of the land and the building; at the same time the high-stoop brownstone dwellings are now in the way of being extremely unfashionable, both in design and plan; and a movement has set in which is gradually gathering momentum toward the substitution of reconstructed American basement dwellings for the old brownstone fronts. In some few cases the reconstruction has gone no further than the destruction of the stoop, the placing of the entrance on the ground floor, and the rearrangement of the interior, but for the most part people demand that the old houses shall be either utterly destroyed or subjected to such a drastic process of purging that every trace of the brownstone is removed. And the process of reconstruction



No. 28 EAST 78TH STREET, NEW YORK CITY.
McKim, Mead & White, Architects.



No. 35 EAST 74TH STREET, NEW YORK CITY.
Grosvenor Atterbury, Architect.

is covering ground with the utmost rapidity. It extends from Lexington Avenue on the east to Sixth Avenue, and Central Park on the west. We can look forward confidently to the time when the brownstone dwelling, if not entirely demolished, will at least cease to dominate that part of the city in which it once prevailed.

Whereas, however, all the conditions combined formerly to bring about a gloomy monotony of material and design, now, on the contrary, all the conditions conspire to bring about the most extraordinary contrasts of design and material. The houses that are reconstructed are, of course, no longer built in rows. Even when they are erected by speculative builders three or four at a time, each house has the distinction of an individual design. Moreover, it is not too much to say that architecturally, at least, there is a persistent and a deliberate striving after individuality. Whatever such a house be, it must at any rate be different. It is as if New York domestic architecture, after submitting tamely for a generation and a half to the most distressing and lugubrious uniformity, had at length decided to practice and enjoy its freedom to the very limit. All conventions in the matter have been cast aside. It seems settled that for a while New York shall symbolize in the design of its private dwellings the incoherent multiplicity of its origins—in race, place of birth, and æsthetic traditions.

We reproduce herewith ten of the several hundred dwellings which in the last few years have been erected under the conditions above indicated. They are very fair representatives of the class to which they belong, and barring the fact that they are almost all American basement dwellings, erected on single lots, it will be seen at once how difficult they are to classify. Of the ten four are constructed of brick with stone bases and trimmings, the other six are constructed of stone throughout. They are all either four or five stories high, which is a low average, so far as height is concerned, and it may be said without exception that wherever the fifth story appears, it is architecturally superfluous. These buildings have the advantage of belonging to no specific style of architecture. The three brick buildings, which are probably most successful, suggest Georgian or colonial models, but they differ from these models so largely, both in design and in detail, that the resemblance is only a suggestion. The stone buildings present even fewer points of similarity. Several of them are exceedingly, if not outrageously French in atmosphere and detail, but they are as far as possible from being French in precision and propriety of design. The rest are, so far as we know, quite without any known precedents for their chief characteristics. They are simply more or less intelligent attempts to design a New York

twenty-five foot façade. It may be that in the course of time some desirable convention will be developed; but as yet this consummation is not in sight. Neither structure, nor prevailing taste, nor the influence of tradition brings with it any significant similarity of design. The phrase, "The Art Gallery of the New York Streets," has been used to describe the general impression they give, and it would be hard to find a better one. The new designs stand out like pictures against the brownstone background, and like pictures, they convey the impression of irresponsible individuality, as if they were intended for no particular place, as if they were expressive of no structural fact, and as if they were independent of all local precedent.

Of all these dwellings, No. 28 East Seventy-eighth Street, on the southeast corner of Madison Avenue and that street, is undoubtedly the most interesting, and thoroughly considered design. It consists of one story of stone work, enlivened by a strongly marked and very handsome entrance on the longer street side. Above there are three stories of brick, divided from one another like many of the colonial buildings by stone string-courses, each story being somewhat less emphatic than the one below it. The importance of the second floor, which would contain the drawing-room is brought out by the arched openings, connected at their springing by a band of cut stone, and adorned in the recess of the arch by elaborate festoons. The floor above is distinguished from this main or second floor by a diminution in total height, and in the height of the windows. These openings are flat instead of arched, and are capped by a course of stone. The fourth floor is lower even than the third, the windows are smaller in both measurements, and are not capped with stonework, while the large spaces between them are made interesting and varied by panels of different shapes and sizes in the brick. The whole façade is crowned with a frieze, an egg and dart moulding, a well-moderated stone cornice and a parapet. There is a fifth story; but like all the other fifth stories, it simply does not figure in the design at all, even less than the servants who doubtless very largely occupy it, figure in the lives of the inhabitants of the house, except as a convenience. Altogether it is a building with an air of great elegance and distinction, designed so that all its members except one, and all the materials obtain their full value, and in which all these parts are intelligently and successful coördinated.

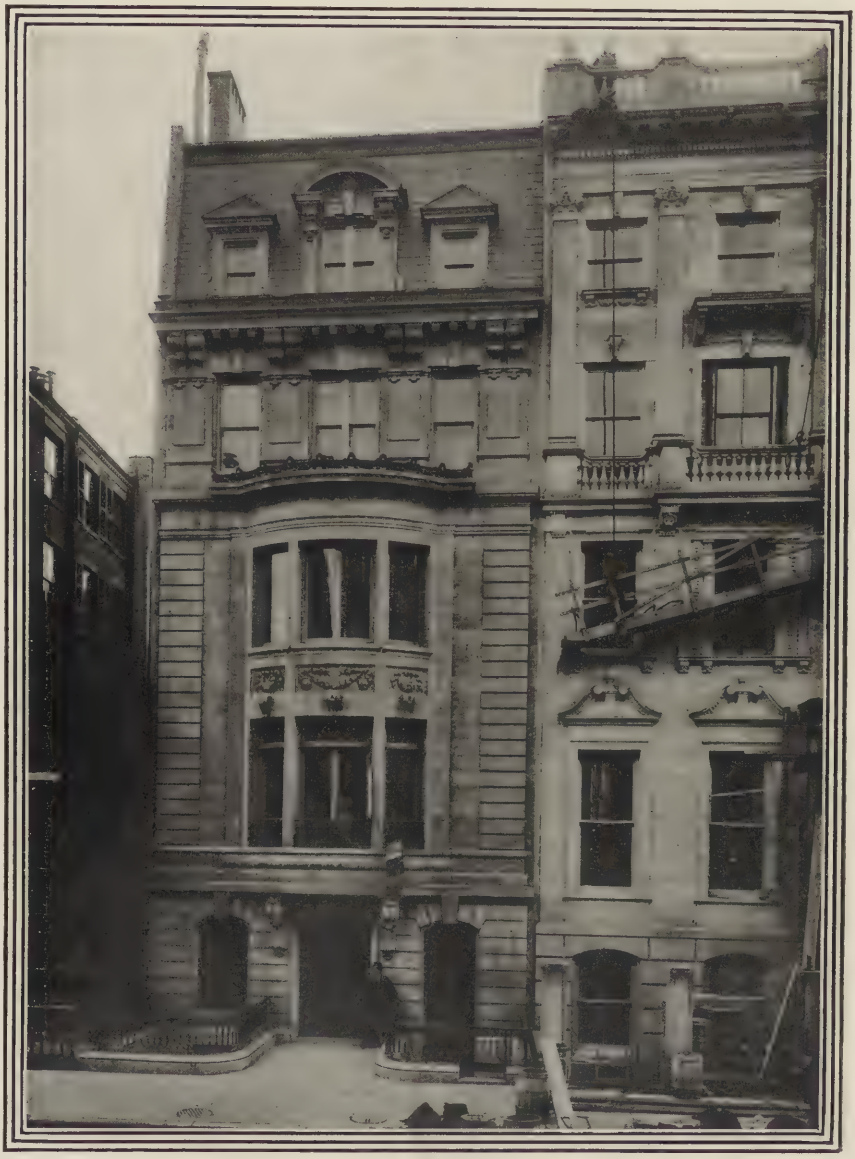
The brick dwelling at No. 35 East Seventy-fourth Street is another very interesting design, the treatment in this case being skillfully adapted to the fact, that, unlike the house on Seventy-eighth Street, the dwelling is merely a façade on one street. It is consequently treated as a flat surface with no very telling pro-



No. 26 EAST 54TH STREET, NEW YORK CITY.
C. P. H. Gilbert, Architect.



No. 22 EAST 73D STREET, NEW YORK CITY.

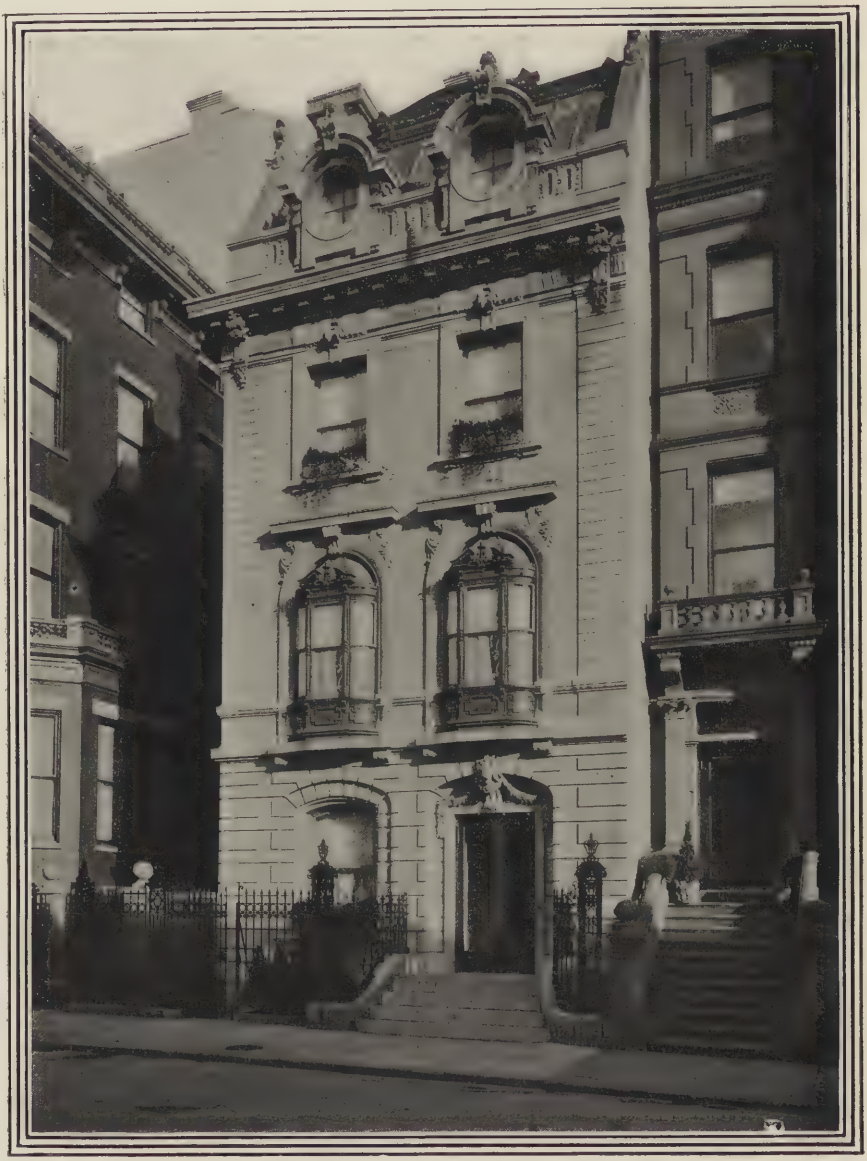


No. 40 WEST 38TH STREET, NEW YORK CITY.

jections, and with the main entrance emphasized only by the size and shape of the opening. Above the ground floor in which, of course, stone is used, the brick is very plainly and simply handled, and the quoining of stone by which it is framed in brings one back strongly to the analogy of a picture gallery. Only in this case, the object of the picture is to present as unmistakable a contrast as possible to its neighbors. As in the dwelling on the corner of Seventy-eighth Street and Madison Avenue, the windows of the drawing-room floor are large, arched openings reaching to the floor, and extremely effective, both in emphasizing the importance of this story, and in the way they count in the general design. The wrought iron-work on the building also deserves particular attention. Altogether the façade makes a very pretty picture, which is not marred by a superfluous story above, and which is marked throughout by deft arrangement and effective spacing.

Turning to No. 26 East Fifty-fourth Street we find a house that is aggressively rather than quietly distinguished from its dull brownstone neighbors. It is both a narrower and a taller building than the one last considered, for it stands out several feet from the former building line, and breaks into a number of different projections and planes. It certainly makes a pleasant impression, and has an air of being very smart and quite the latest thing in residences, but the design will not bear as close an analysis as will that of the other two brick buildings. The ground floor stands out very conspicuously, and constitutes on the whole a very effective base—in the mass, if not in detail, and the two stories immediately above, with their curved projection have obvious advantages, so far as the interior plan is concerned; but these bulging façades are extremely difficult to manage compared with the flat ones, and we do not recall a single thoroughly successful solution of the problem they present. In the present instance, the proportion between the base, the middle stories, and the fourth story is awkward, while the fifth story as usual is merely added, although a somewhat conspicuous addition. The whole effect one gets is that of piling one story on top of another, with an eye chiefly to interior requirements, and if the design is saved, so that on the whole the dwelling as we have said makes a pleasant impression, it is because the materials are interesting and well contrasted, and because the detail is in general neat and unobjectionable.

In turning to the stone dwellings, we are aware at once of an important difference in the value of the material, for an unobtrusive domestic character, which can mitigate or even nullify the effects of many a bad design inheres in the very nature of the brick, whereas the stone requires the utmost restraint in its



No. 1 EAST 73D STREET, NEW YORK CITY.



No. 2 EAST 67TH STREET, NEW YORK CITY.



No. 8 EAST 67TH STREET, NEW YORK CITY.

handling, lest it become domineering in effect and bloated in detail. This reproach, however, cannot be levelled against the dwelling at No. 22 East Seventy-third Street, which is the most interesting of the stone residences herewith reproduced. The chief character of the design, which may also be found in recently reconstructed dwellings on middle Fifth Avenue and on West Fifty-fourth Street is the manner in which its whole arrangement is centralized by the grouping of the openings toward the center. This treatment has the advantage of giving the design a dominant feature, arising out of necessary openings, and carried up through the whole façade, and in no other way has a like unity been obtained in façades of the same dimensions, built of the same material. Moreover the less important parts of the design have been worked out with intelligence. The entrance, for instance, which in many of these buildings is too insignificant in the present case gets a value from its size, and the details of its treatment, while even the basement entrances, which usually are entirely neglected, are provided with a logical place in the design. The façade is framed in, as is usually the case, with a well-managed quoining of the same stone, and the general impression, while somewhat spoiled by the over-elaborated dormer, is nevertheless that of a building in which the French architectural manner has received a temperate and original expression. One has only to compare it with the house at No. 40 West Thirty-eighth Street, in which there is a similar grouping of the openings at least through two stories, to mark the difference between a consistent and pleasing treatment of an architectural motive and one that is incomplete and wholly uninteresting.

The difficulties into which the designer of a narrow stone dwelling gets, when he does not carefully arrange and centralize his openings, is very well illustrated by the house at No. 1 East Seventy-third Street. This house is so arranged that room has been made for only two windows, and as these are merely repeated on each floor instead of being grouped together, and carried up through the façade as a dominant motive, the building gets a double-barreled look, the two halves being just alike except that one of them includes the entrance while the other does not. The dwelling at No. 2 East Sixty-seventh Street manages to get rid of this double-barreled look in spite of the fact that the openings are merely repeated on each story, by means of emphasizing the horizontal projections, particularly the heavy stone balcony on the second story, and by the situation of the entrance doorway in the center of the building, but this arrangement also has its disadvantages. The entrance, for instance, is extremely forbidding and insignificant and does not count anywhere near as much as it should. Neither can the architect be congratulated on the use

of his materials. The light colored brick that is employed has the advantage for this kind of a building of neither brick nor stone, and it is so smothered by the stone that it can hardly be considered as in any telling sense a brick building, while on the other hand the stonework itself presents a patched and restless appearance.

The houses at No. 17 East Fifty-second Street and at No. 8 East Sixty-ninth Street differ from the others considered in this article, in that they occupy a larger frontage on the street, but from the nature of their designs they do not offer much opportunity for comment. The Fifty-second Street house is Manhattanese French of the most extreme and offensive type—the kind of French which by its exaggerations and its florid detail helps to bring into disrepute the whole French tendency in American design. On the other hand the dwelling at No. 8 East Sixty-ninth Street is nothing if not quiet and temperate in its treatment, but unfortunately it is as uninteresting as it is unobjectionable. In effect is not designed at all. Apart from the fact that it has only one entrance, it looks for all the world like two separate buildings, and effect that is intensified by the quoining of the line at which the flat surface ends and the round surface begins. Yet just because it is spacious and considering its size unpretentious, it may well pass as a sufficiently desirable addition to the "Art Gallery of the New York Streets."

It will be seen from the foregoing brief consideration of a few private residences that have recently been erected in New York how diversified their designs are, and how special is the architectural problem they present. About the only general lesson which can be drawn from the nature of these designs, is the lesson of treating these buildings as modestly as possible, and of trying to make them appropriate residences for the unpretentious private citizens who live in them. As soon as the architects of such buildings come to feel the desirability of such unobtrusive treatment, the way will be cleared for a steady progression in the design, for the design is always somewhat the outcome of an appropriate or inappropriate conception of the function of the building.

Herbert Croly.

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